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BAKER'S
FORMATION AND CULTIVATION
OF THE
VOICE:

A COMPLETE AND PRACTICAL METHOD OF VOCALIZATION,

CONSISTING OF EVERY VARIETY OF

SCALE EXERCISES AND SOLFEGGIOS,

Progressively Arranged, and Adapted to the wants of Beginners and Advanced Pupils in the

ART OF SINGING.

BY B. F. BAKER.

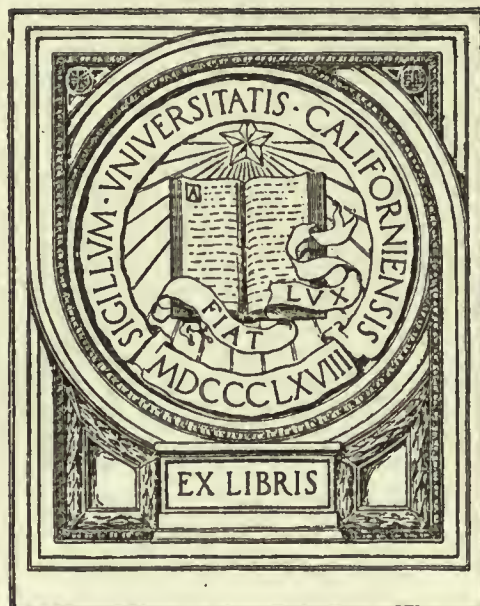
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PREFACE.

The development and cultivation of the voice at the present day, is regarded as an important branch of education by all classes of persons who can avail themselves of the necessary means.

In the compilation of this work, the author has had access to every work of celebrity on the subject, published either in this country, or in Europe ; and the selections of *Scale Exercises*, have been carefully systemized, while the consecutive order of the solfeggies, has been adapted to the progressive stages of the pupil's progress.

The exercises will be found easy, and progressive ; should the pupil practice each in *course*, he will have prepared himself to meet the difficulties of the next succeeding lesson.

By transposing the scale exercises into the key of G, or A, they will be found adapted as well to the Bass, or Alto, as they are now in the key of C, to the Soprano or Tenor voices.

The selection of solfeggies for this work, has been made with no less reference to the cultivation of the taste of the pupil for good music, than for facility in execution, and the formation of a pure and a chaste style in singing.

The two standard Bass songs in the last part of this work, are designed to be sung as solfeggies, by those who may wish to relieve the severity of scale practice by reverting to melodies appropriate to their compass of voice.

With the hope that this method will have a fair trial in the hands of able teachers and diligent and persevering pupils, it is respectfully submitted to the public, by

THE AUTHOR.

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BAKER'S

FORMATION AND CULTIVATION OF THE VOICE.

FORMATION OF TONE.

Sound is the sensation produced by the vibration of the air on some other medium with which the ear is in contact. There are three words used as describing the sensations produced on the auditory nerve, viz: *Sound*, *Noise* and *Tone*. Sound is a general term, but Noise and Tone are specific terms. Noise is that kind of sound which results from irregular, interrupted and confused vibrations, while TONE results from uniformly even uninterrupted vibrations. TONE, in the human voice, is produced by the exercise of the vocal organ, and other parts called into requisition, in accordance with the design of nature.

A well organized throat seems to be essential to the formation of tone ; but a bad voice is oftener the result of neglect, or carelessness on the part of the singer or speaker, than the effect of organic difficulty. In a general sense, tone, or a good voice, must be taught by imitation, as are style in conversation, good manners, and the like.

In the early stages of vocal practice, the pupil should rid the voice of all pectoral, guttural, or nasal qualities, and until this be accomplished, all practice of scales and other exercises may not advance the student, but rather serve to confirm an exceptionable use of the voice.

The pupil should commence his practice by learning to inflate the chest by a single deep and silent inspiration, abstaining carefully from any sighing or sobbing sound, then allowing the breath to escape as slowly and gradually as possible ; this should be repeated till the pupil can fill the lungs completely at one effort, and moreover till it come to be a matter of habit.

The learner must stand erectly, resting the weight of the body on both feet equally, and the head kept steadily in its proper position, inclining neither to the right or left; in short, let the attitude be easy and graceful.

Let the tone be formed in the back part of the mouth, behind the veil of the palate, and let it issue unaccompanied by any wheezing, gurgling, or reedy sound. The mouth should be opened sufficiently wide to emit the tone freely, not however so wide as to distort the features. Avoid protruding the lips, adjusting them so as to slightly expose particularly the upper teeth. Ordinarily, huskiness and hoarseness result from an over issue of breath ; hence the less amount of breath given to the voice, the more pure will be the tone.

The student should inflate the lungs and check the breath before commencing the tone. The tone must be approached with the slightest possible current of breath,—with certainty and firmness,—still avoiding abruptness. A seemingly natural and fitting position of the mouth must be secured before the tone commences; no change should take place in the shape of the mouth during the prolongation of tone, that is, supposing the tone to be on one and the same vowel element. Neither should the general position of the mouth change when the tone is increased or diminished; for just in proportion as the mouth changes, so will also change the vowel element. Hence it is recommended that the pupil form the tone on the following vowels, viz: *Ä*, long, as in *fate*; *E*, long; *O*, long; and *A* as in *far*; all of which are single elements, demanding the same position of the mouth in their approach, prolongation, and termination.

The tongue should lie unnerved in its proper place, neither drawn back nor elevated. The tone should be formed without causing any apparent effort, for it is probably true that when the voice is exercised in accordance with the design of nature, it is pure,—costing the singer but little effort, and thereby rendering the tones far more grateful to the listener.

The words **CHEST VOICE**, **HEAD VOICE**, and **MIXED VOICE**,—which, by the way, are terms to most minds as vague and equivocal, as they are wanting in real significance in themselves,—we feel obliged to receive them as technical terms, since custom has so long recognized their use. These words refer not so much to the formation, as to the characteristic quality of tones.

The Chest Voice, is that kind of tone which is clear and shrill, yet at the same time, wanting in resonance. The Head Voice, is characterized by resonance, but wanting in clearness. The Mixed Voice, combines the clearness of the Chest Voice, with the resonance of the head tone, and this, is the quality of voice which, in this work is recommended.

In the proper exercise of the voice, the breath contained in the lungs is compressed through the contraction of the muscles of the waist, and forced upward into the Chest, thereby giving a strong impulse to the current of air passing through the trachea. This may be illustrated in part by a pipe Organ, the waist serving as a bellows, the chest as a receiver, or wind chest, the trachea as a pipe, and the head as a reflector or sounding board.

Notwithstanding the many suggestions that may properly be made to the learner in his early stages of practice, it is important, and indeed necessary, to attain excellence in the use of the voice, and form a chaste and finished style in singing, that the pupil should be under the direct instruction of a competent master, who is himself a practical singer, and whose examples are fit models for imitation.

EXERCISE No. 1.

The musical score for Exercise No. 1 consists of two systems. Each system features a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a long note on a middle line, followed by a series of eighth notes. The piano accompaniment consists of a series of chords, primarily triads, moving in a stepwise fashion. The vocal line includes the text "Ah!....." under the long note. The piano accompaniment is marked with a common time signature (C) and a key signature of one sharp (F#).



Exercise No. 1, may be sung to all of the vowels; but chiefly are recommended, Ah, O, and E, according as may be the wants of the pupil. If the pupil be inclined to produce a pectoral or a guttural tone, the vowel E is recommended; and if the voice be wanting in freedom and roundness, the vowels ah or O, should be used.

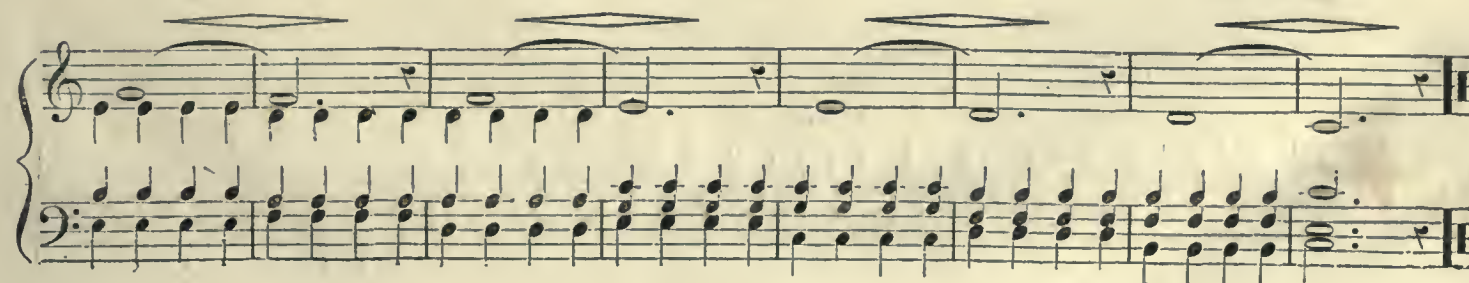
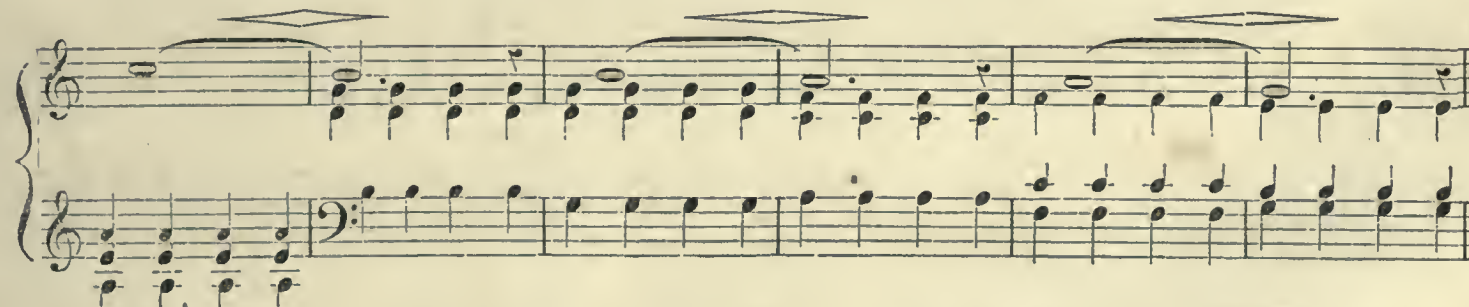
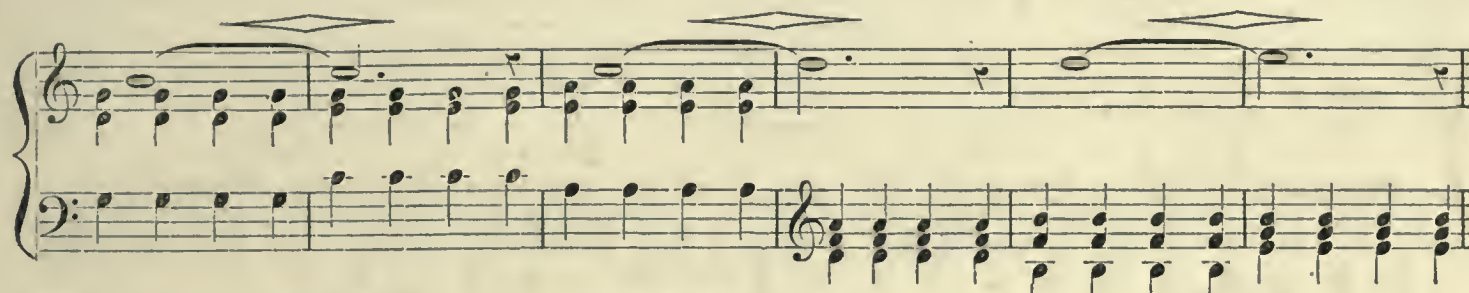
EXERCISE No. 2.

The musical score for Exercise No. 2 consists of three systems. Each system has a piano accompaniment in the lower part and a vocal line in the upper part. The piano part is in C major, 4/4 time, and features a steady eighth-note accompaniment. The vocal line is in C major, 4/4 time, and features a melody with long notes and rests. The first system includes the vocal line with the lyrics "Ah!....." repeated three times. The second system includes the piano accompaniment with the lyrics "VI" and "II" written below it. The third system includes the piano accompaniment with the lyrics "VI" and "II" written below it.

These Exercises may be transposed, or the compass of them extended, to suit the wants of the pupil.

EXERCISE No. 3.

The musical score for Exercise No. 3 consists of a piano accompaniment and a vocal line. The piano part is in C major, 4/4 time, and features a steady eighth-note accompaniment. The vocal line is in C major, 4/4 time, and features a melody with long notes and rests. The vocal line includes the lyrics "Ah!... .." repeated three times.



EXERCISE No. 4.

Largo.

Do!..... Re!..... Mi!..... Fa!..... Sol!.....

..... La!..... Si!..... Do!..... Re!.....

Mi!..... Fa!..... Sol!..... La!..... Do!.....

..... Si!..... La!..... Sol!..... Fa!.....

Mi!..... Re!..... Do!..... Si!..... La!.....

Sol!..... Fa!..... Mi!..... Re!..... Do!.....

EXERCISE No. 5.

Largo.

The musical score is written for piano and voice. It consists of six systems, each with a piano accompaniment (treble and bass staves) and a vocal line (treble staff). The tempo is marked *Largo.* The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The piano accompaniment features a steady eighth-note pattern in the bass and a more melodic line in the treble. The vocal line consists of a single melodic line with solfège syllables written below the notes. The syllables are: Do!... Re!... Mi!... Fa!... Sol!... La!... Si!... Do!... Re!... Do!... Fa!... Sol!... Do!... Si!... La!... Sol!... Fa!... Sol!... Fa!... Do!... Si!... La!... Sol!... Fa!... Mi!... Do!...

Do!... Re!... Mi!... Fa!... Sol!... La!... Si!... Do!... Re!... Do!... Fa!... Sol!... Do!... Si!... La!... Sol!... Fa!... Sol!... Fa!... Do!... Si!... La!... Sol!... Fa!... Mi!... Do!...

EXERCISE No. 6.

Largo.

Do!..... Re!..... Mi!..... Fa!.....

Sol!..... La!..... Si!..... Do!.....

Re!..... Mi!..... Fa!..... Do!.....

Si!..... La!..... Sol!..... Fa!.....

Mi!..... Re!..... Do!..... Si!.....

La!..... Sol!..... Fa!..... Do!.....

EXERCISE NO. 7.

Largo.

Do!..... Re!..... Mi!..... Fa!.....

..... Sol!..... La!..... Si!.....

Do!..... Re!..... Mi!..... Do!.....

..... Si!..... La!..... Sol!.....

Fa!..... Si!..... Re!..... Do!.....

Si!..... La!..... Sol!..... Do!.....

EXERCISE No. 8.

Largo.

Do!..... Re!..... Mi!.....

Fa!..... Sol!..... La!..... Si!.....

Do!..... Re!..... Do!.....

Mi!..... La!..... Sol!..... Fa!.....

Mi!..... Re!..... Do!.....

Si!..... La!..... Do!.....

EXERCISE No. 9.

Largo.

The musical score is written for a piano and a voice. The piano part consists of two staves (treble and bass clef) with a common time signature (C). The vocal part is written on a single staff with a soprano clef. The tempo is marked 'Largo.' The key signature is one flat (B-flat). The score is divided into six systems, each containing a vocal line and a piano accompaniment. The vocal line features a series of notes, each followed by a solfège syllable: Do!, Re!, Mi!, Fa!, Sol!, La!, Si!, Do!, La!, Sol!, Fa!, Mi!, Do!, Si!, Do!. The piano accompaniment provides a harmonic foundation for the vocal line, with chords and single notes. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Do!..... Re!..... Mi!.....

Fa!..... Sol!..... La!.....

Si!..... Do!..... Do!.....

Si!..... La!..... Sol!.....

Fa!..... Mi!..... Do!.....

Do!..... Si!..... Do!.....

EXERCISE No. 10.

These Exercises may be transposed into the Key of G, when used for a Barytone, or Bass, or an Alto voice.

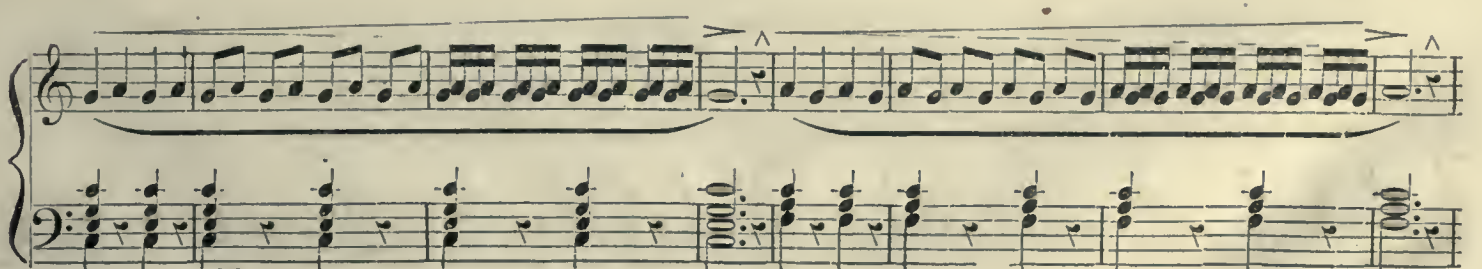
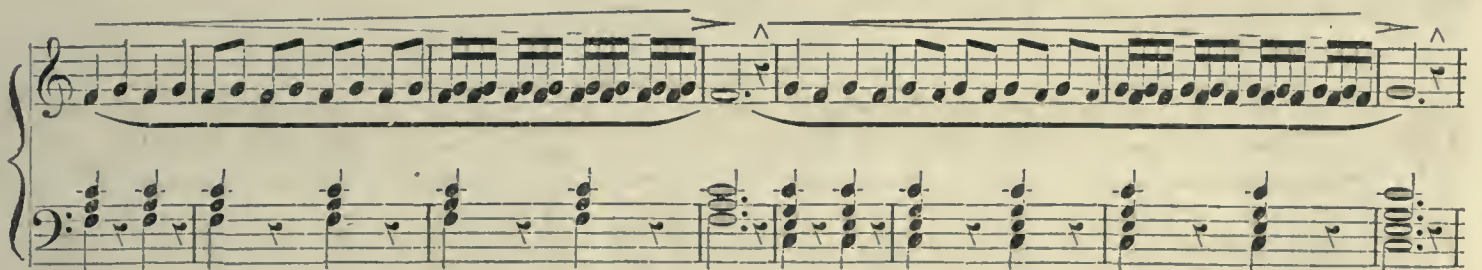
Legato e Sostenuto.

The musical score for Exercise No. 10 consists of six systems of piano accompaniment. Each system is written for a grand piano, with a treble staff and a bass staff. The first system includes the vocal line in the treble staff, which begins with the lyrics "Do, Re, Do, Re,". The accompaniment in the bass staff consists of a steady eighth-note pattern. The subsequent five systems continue this pattern, with the treble staff providing a melodic line that moves in parallel motion with the bass staff. The exercise concludes with a final double bar line and repeat signs in both staves.

EXERCISE No. 11.

The pupil will take breath only at the end of each phrase.

Legato e sostenuto.



This page contains six systems of musical notation, each consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a style typical of 19th-century piano accompaniment. The first system begins with a treble staff containing a series of eighth and sixteenth notes, followed by a bass staff with chords and single notes. The second system continues this pattern, with the treble staff featuring more complex rhythmic patterns. The third system shows a similar structure, with the bass staff providing harmonic support. The fourth system introduces a new melodic line in the treble staff. The fifth system maintains the established pattern of treble and bass staves. The sixth system concludes the page with a final measure in both staves. The notation includes various musical symbols such as notes, rests, and dynamic markings, and is organized into measures by vertical bar lines.

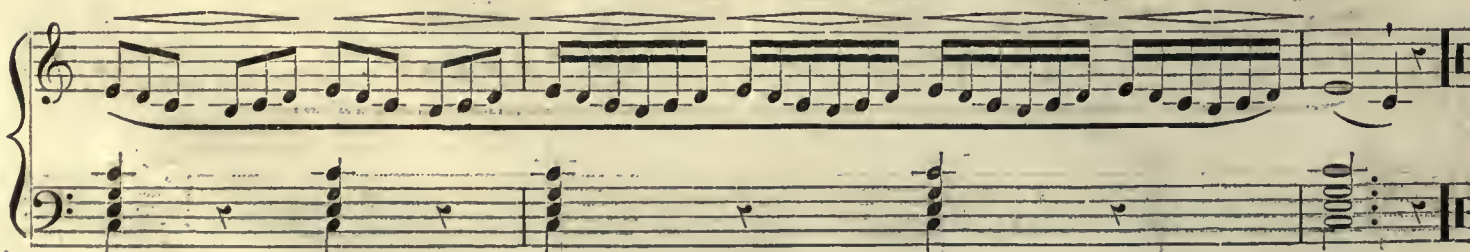
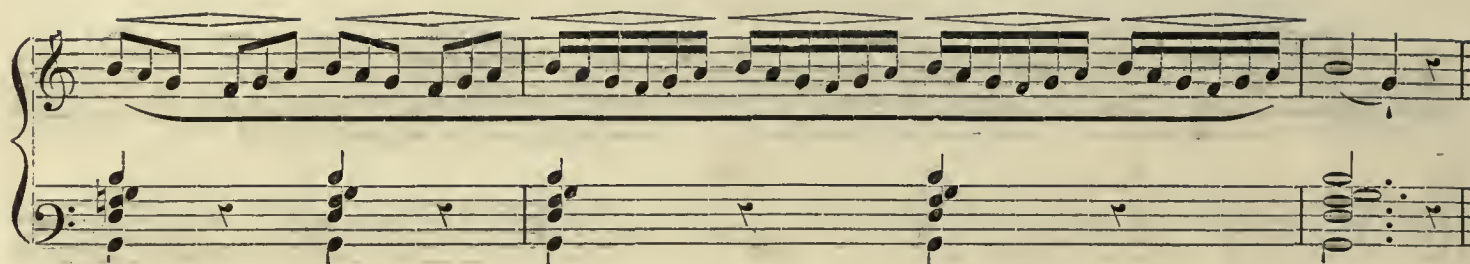
Too much care cannot be bestowed on the increase and decrease of tone in the practise of these Exercises.

EXERCISE NO. 12.*Legato e sostenuto.*

The musical score for Exercise No. 12 consists of five systems, each with a grand staff (treble and bass clef). The tempo/mood is indicated as *Legato e sostenuto.* The first system begins with a treble clef and a common time signature (C). The melody in the treble staff is composed of eighth and sixteenth notes, with slurs indicating phrasing. The bass staff provides a harmonic accompaniment with chords and single notes. The subsequent four systems follow a similar pattern, with the treble staff continuing the melodic line and the bass staff providing accompaniment. The exercise concludes with a final cadence in the fifth system.







EXERCISE No. 13.



EXERCISE No. 14.



EXERCISE No. 15.

The fourth measure of each phrase in this exercise, may be omitted in the early stages of practice, in case the pupil find it too difficult.



EXERCISE No. 16.

Musical score for Exercise No. 16, featuring piano accompaniment and a vocal line. The score is written in 2/4 time and consists of two systems. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one sharp (F#). The piano part consists of a series of chords and single notes, while the vocal part consists of a series of eighth and sixteenth notes, with some rests. The exercise ends with a double bar line.

EXERCISE No. 17.

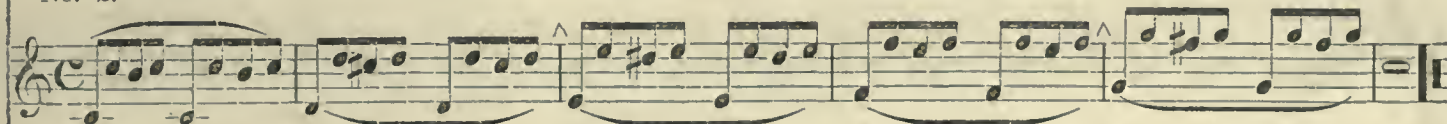
Musical score for Exercise No. 17, featuring piano accompaniment and a vocal line. The score is written in 2/4 time and consists of two systems. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one sharp (F#). The piano part consists of a series of chords and single notes, while the vocal part consists of a series of eighth and sixteenth notes, with some rests. The exercise ends with a double bar line. The score includes the following markings: WRITTEN. AS SUNG. and various accidentals (sharps and naturals) above and below the notes.

EXERCISE No. 18.

No. 1.



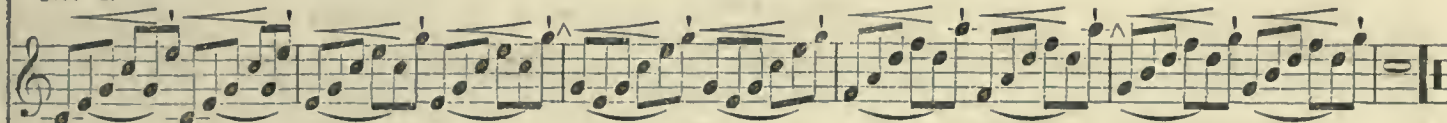
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No. 3.



No. 4.



No. 5.



No. 6.



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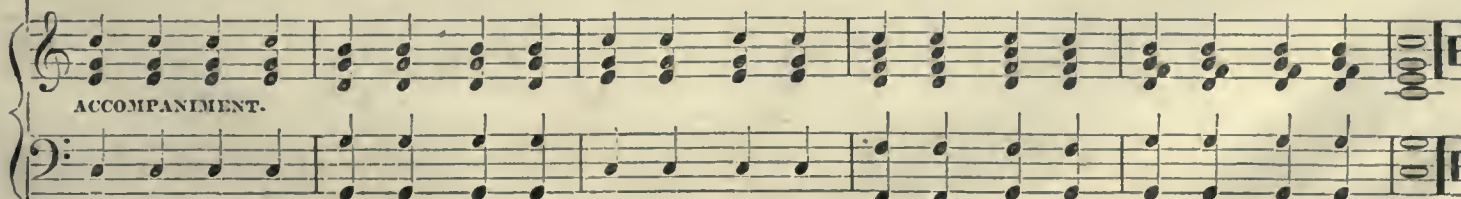
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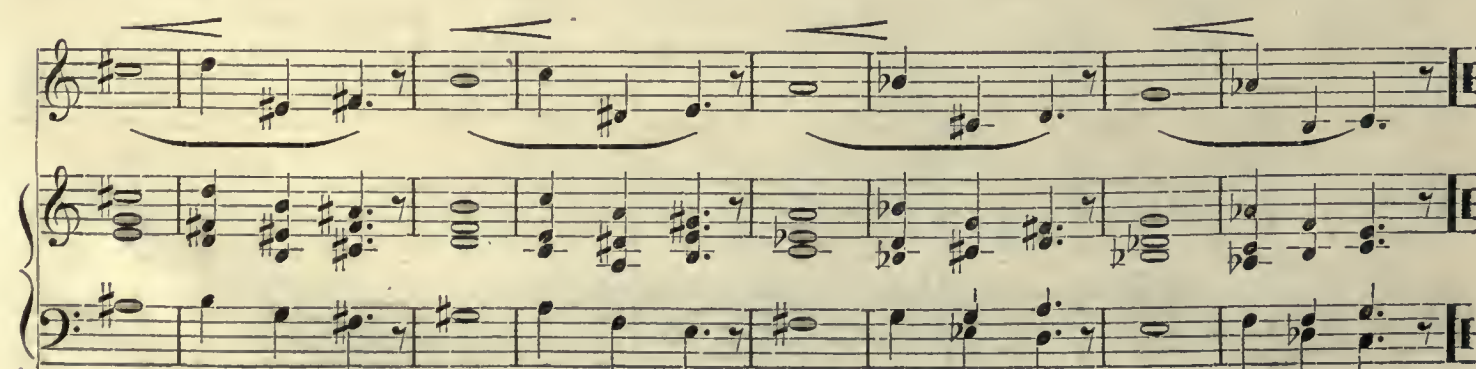
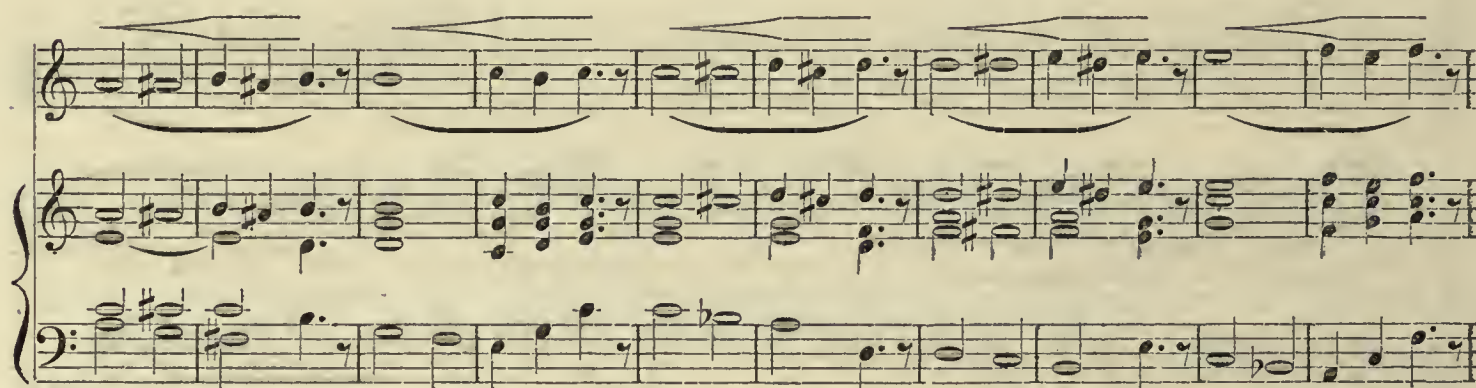
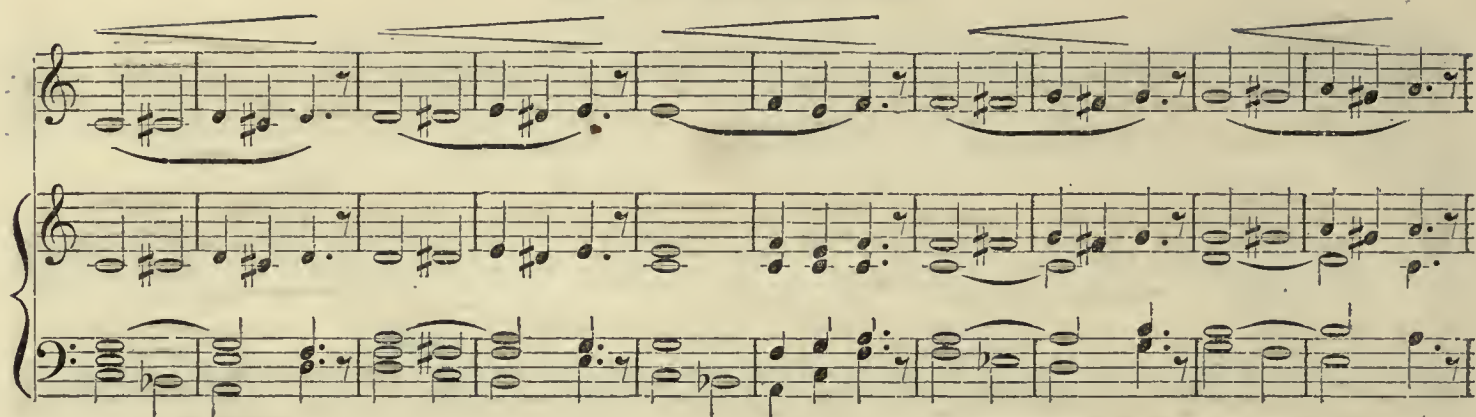
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No. 10.



EXERCISE No. 19.



EXERCISE No. 20.

Do, Mi, Do, Di, Re, Ri, Mi,

This musical exercise consists of ten staves of music in 2/4 time. The first staff includes the vocal line with lyrics: "Do, Mi, Do, Di, Re, Ri, Mi,". The subsequent staves continue the exercise with various melodic and rhythmic patterns, including slurs, accents, and dynamic markings like > and <.

EXERCISE No. 21.

This musical exercise consists of two staves of music in 2/4 time. It continues the vocal exercises with various melodic and rhythmic patterns, including slurs, accents, and dynamic markings like > and <.



EXERCISE No. 24.





EXERCISE No. 23.





EXERCISE No. 24.





EXERCISE No. 25.



EXERCISE No. 26.

This musical score is for Exercise No. 26, written in 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp (F#). The score is divided into four systems, each containing a vocal staff and a piano staff. The vocal line features a series of eighth and sixteenth notes, often beamed together, with slurs indicating phrasing. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The exercise concludes with a double bar line and repeat dots at the end of the fourth system.

EXERCISE No. 27.

This musical score is for Exercise No. 27, presented in 2/4 time. It consists of four systems, each with a piano accompaniment and a vocal line. The piano parts are written for grand staff (treble and bass clefs) and feature a steady eighth-note accompaniment. The vocal lines are written in treble clef and include various melodic patterns, including sixteenth-note runs and slurred passages. The first system includes dynamic markings such as f and p. The second system continues the melodic development. The third system features more complex melodic runs. The fourth system concludes the exercise with a final cadence. A small bracketed number [5] is visible at the bottom of the piano part in the fourth system.

EXERCISE NO. 28.

The first system of musical notation for Exercise No. 28. It consists of a single treble staff and a grand staff (treble and bass staves). The key signature has one sharp (F#) and the time signature is 2/4. The single treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The grand staff provides harmonic accompaniment with chords and single notes in both the treble and bass staves. There are four measures in this system.

The second system of musical notation for Exercise No. 28. It follows the same format as the first system, with a single treble staff and a grand staff. The melodic line continues with similar rhythmic patterns. The accompaniment in the grand staff continues with harmonic support. There are four measures in this system.

The third system of musical notation for Exercise No. 28. It continues the exercise with a single treble staff and a grand staff. The melodic line shows some variation in rhythm, including eighth and sixteenth notes. The accompaniment remains consistent in style. There are four measures in this system.

The fourth system of musical notation for Exercise No. 28. It is the final system on the page, consisting of a single treble staff and a grand staff. The melodic line concludes the exercise. The accompaniment provides the final harmonic context. There are four measures in this system.

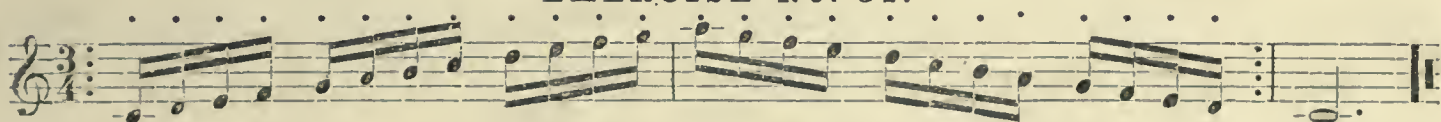
EXERCISE No. 29.



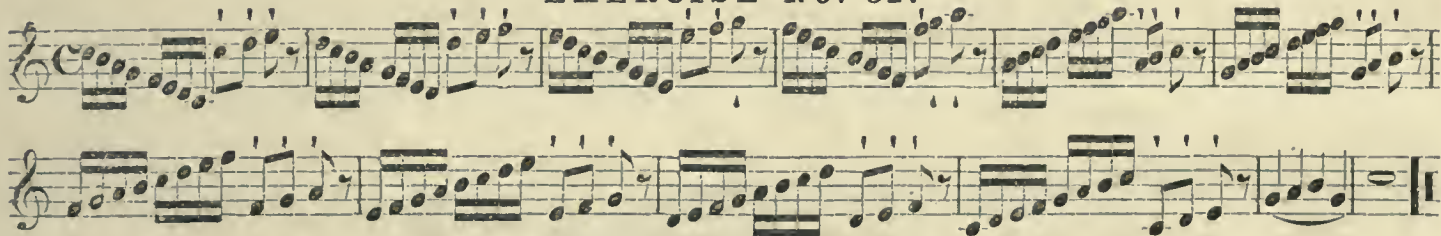
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EXERCISE No. 31.



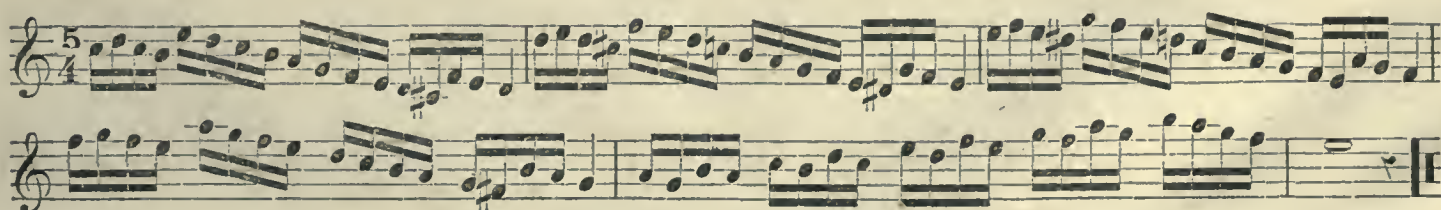
EXERCISE No. 32.



EXERCISE No. 33.

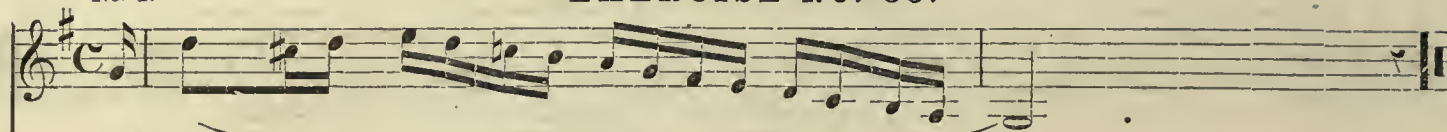


EXERCISE No. 34.



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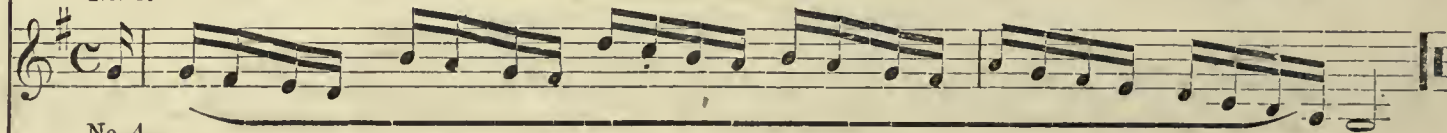
EXERCISE No. 35.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.



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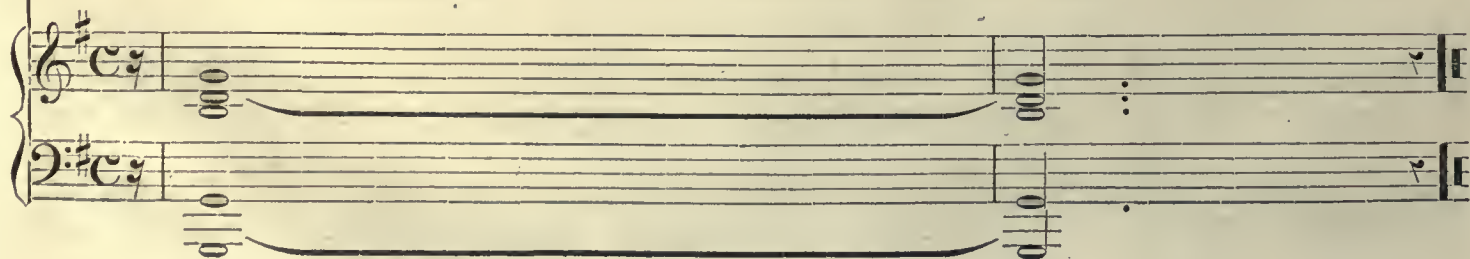
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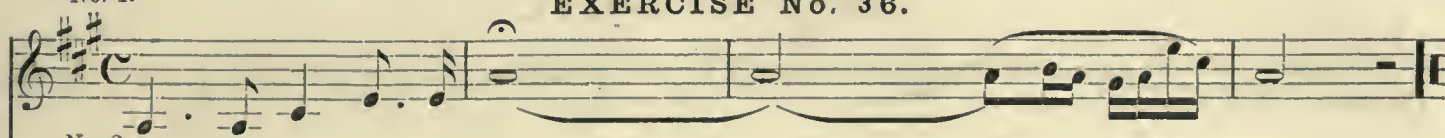


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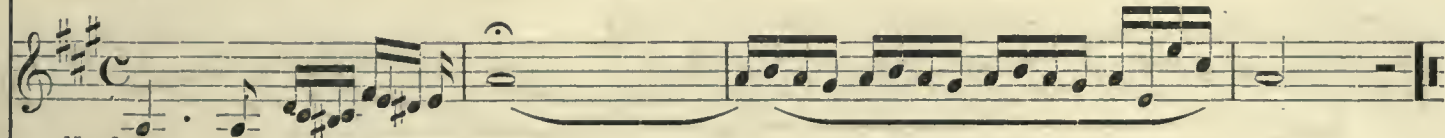


No. 1.

EXERCISE No. 36.



No. 2.



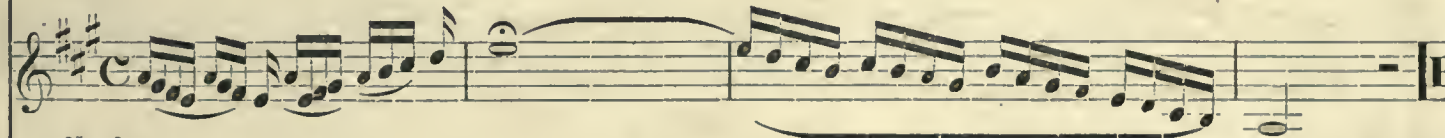
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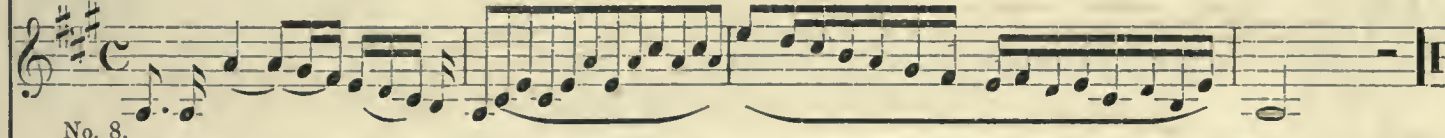
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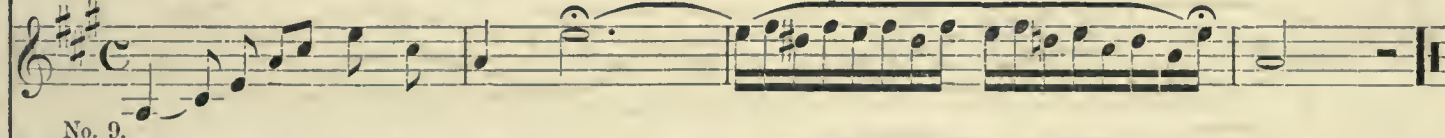
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No. 7.



No. 8.



No. 9.



No. 10.



EXERCISE No. 37.

The practise of this exercise will secure to the pupil the ability to change into remote keys quickly, and sing the scale with equal certainty.

Exercise No. 37 consists of eight numbered musical exercises, each presented in a system of three staves (treble, alto, and bass clefs). The exercises are designed to train the voice in changing keys quickly and singing scales with certainty.

No. 1. Treble clef, C major. Scale: C4-D4-E4-F4-G4-A4-B4-C5. Bass clef, C major. Scale: C3-B2-A2-G2-F2-E2-D2-C3. Key signature: one sharp (F#).

No. 2. Treble clef, D major. Scale: D4-E4-F#4-G4-A4-B4-C5. Bass clef, D major. Scale: D3-C#3-B2-A2-G2-F#2-E2-D2. Key signature: two sharps (F#, C#).

No. 3. Treble clef, E major. Scale: E4-F#4-G4-A4-B4-C5. Bass clef, E major. Scale: E3-D#3-C#3-B2-A2-G2-F#2-E2. Key signature: three sharps (F#, C#, G#).

No. 4. Treble clef, F# major. Scale: F#4-G4-A4-B4-C5. Bass clef, F# major. Scale: F#3-E#3-D#3-C#3-B2-A2-G2-F#2. Key signature: four sharps (F#, C#, G#, D#).

No. 5. Treble clef, G major. Scale: G4-A4-B4-C5. Bass clef, G major. Scale: G3-F#3-E#3-D#3-C#3-B2-A2-G2. Key signature: one sharp (F#).

No. 6. Treble clef, A major. Scale: A4-B4-C5. Bass clef, A major. Scale: A3-G#3-F#3-E#3-D#3-C#3-B2-A2. Key signature: two sharps (F#, C#).

No. 7. Treble clef, B major. Scale: B4-C5. Bass clef, B major. Scale: B3-A#3-G#3-F#3-E#3-D#3-C#3-B2. Key signature: three sharps (F#, C#, G#).

No. 8. Treble clef, C major. Scale: C4-D4-E4-F4-G4-A4-B4-C5. Bass clef, C major. Scale: C3-B2-A2-G2-F2-E2-D2-C3. Key signature: one sharp (F#).

The image shows two musical pieces, No. 9 and No. 10, from a collection. No. 9 is a single melodic line in G-flat major. No. 10 is a three-part setting in G-flat major, featuring a treble and bass staff for piano accompaniment and a vocal line in the middle staff.

The image shows a musical score for two pieces, No. 11 and No. 12. The score is written on a grand staff system with a treble staff and a bass staff. The key signature for No. 11 is three sharps (F#, C#, G#), and for No. 12, it is three flats (Bb, Eb, Ab). The time signature is 3/4. The melody for No. 11 is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The same structure is repeated for No. 12, which is in a different key signature.

The image shows a page from a musical score, likely for a song or short piece. It contains two numbered sections, No. 13 and No. 14, each with a vocal line and piano accompaniment.

No. 13: The vocal line is in G major (one sharp) and 4/4 time. It consists of two measures of eighth notes, followed by a quarter rest. The piano accompaniment is in G major and 4/4 time, featuring a simple harmonic accompaniment with chords and single notes.

No. 14: The vocal line is in E-flat major (three flats) and 4/4 time. It consists of two measures of eighth notes, followed by a quarter rest. The piano accompaniment is in E-flat major and 4/4 time, featuring a simple harmonic accompaniment with chords and single notes.

No. 15.

The musical score for No. 15 consists of three staves. The top staff is a single melodic line on a treble clef staff, featuring a series of eighth and sixteenth notes, with a final measure containing a whole note. The bottom two staves are a grand staff (treble and bass clefs) providing piano accompaniment, primarily using chords and sustained notes. The piece concludes with a double bar line and a repeat sign.

THE PORTAMENTO.

The PORTAMENTO consists in a concrete movement,—in a carrying of the voice uninterruptedly from the pitch of one note to that of another either above, or below, for the acquirement of which Exercises Nos. 3, 4, 5, 6, 7, 8, 9, are designed.

EXECUTION.

EXECUTION consists in a discrete movement of the voice—in a slightly interrupted, and articulate manner, effected through the agitation of the larynx, with reference to which most of the preceding exercises were constructed. But Exercise 38 is designed especially to secure to the pupil the ability to execute with facility, and with neatness.

EXERCISE No. 38.

This Exercise is intended for a formula which the pupil will practice four times a day, fifteen minutes at a time,—repeating each measure three or four times at one breath, and extending each number as far as the compass of the voice will admit.

No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.



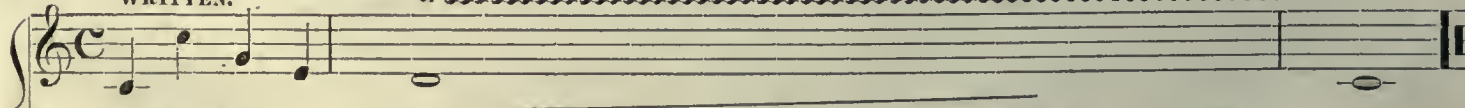
THE TRILL.

The TRILL consists in the execution of a rapidly repeated second, either major or minor. The trill, is undoubtedly the most difficult accomplishment in the art, and is attainable only through continued, and persevering practice.

THE TRILL.

This is intended to be sung in all the different keys.

WRITTEN.

tr

AS SUNG.



The trill should be practiced slowly at first, giving the two notes with equal force. A greater, or a less number of notes may be sung; but the above is a plan of the general construction of a trill.

EXERCISE No. 39.

LABLACHE.

Andante. Sempre legato o sostenuto.

VOICE.

ACCOMP.

This musical score is for Exercise No. 39, composed by Lablache. It is written for voice and piano accompaniment. The tempo is marked 'Andante' and the performance instruction is 'Sempre legato o sostenuto'. The score is organized into six systems, each with a voice staff (treble clef) and a piano accompaniment staff (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The voice part consists of a single melodic line with various intervals, including eighth and sixteenth notes, and rests. The piano accompaniment provides a harmonic foundation with chords and moving lines in the bass. The score concludes with a final cadence in the voice part.



EXERCISE No. 40.

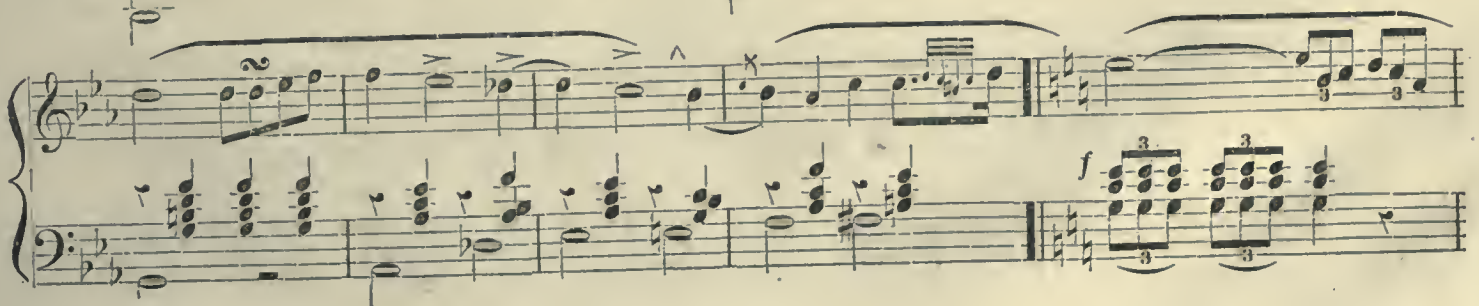
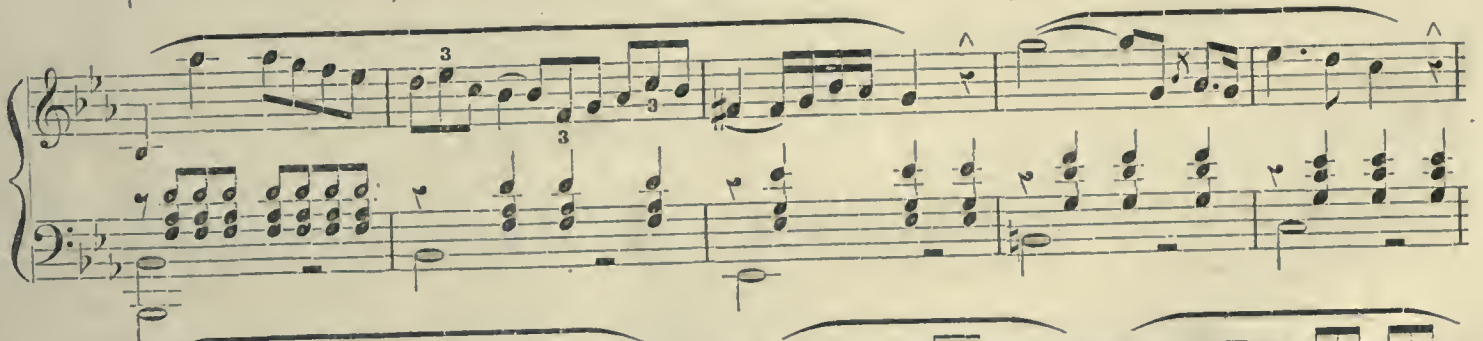
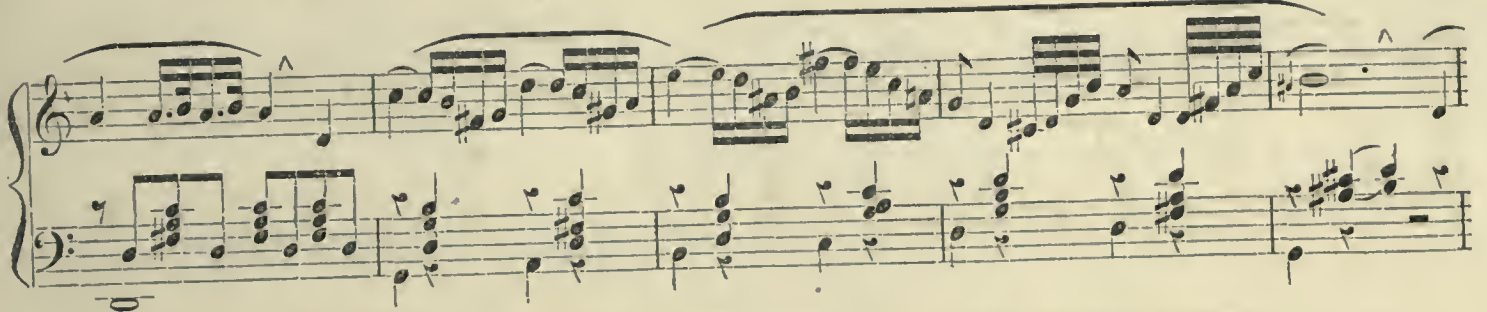
Larghetto. Dolce.

MARCO BORDOGNI.

VOICE.

ACCOMP.







EXERCISE No. 41.

J. CONCONE.

Andante cantabile.

VOICE.

del espress.

p

ACCOMP.

dolce.

The first system of musical notation features a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a half note G4, followed by a triplet of eighth notes (A4, B4, C5), then a half note D5. After a brief rest, it continues with a half note E5, a quarter note F5, and a quarter note G5 marked with an 'x'. The system concludes with a half note A5 and a quarter rest. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady quarter-note bass line. Performance markings include *dolce.* and *Cres.* with a crescendo hairpin.

The second system continues the vocal and piano parts. The vocal line features a half note G4, a half note A4, and a half note B4, all connected by a slur. This is followed by a half note C5, a quarter note B4, and a quarter note A4. The system ends with a half note G4 and a quarter rest. The piano accompaniment continues with similar rhythmic patterns. Performance markings include *f* (forte) and *Dim.* (diminuendo) with a hairpin.

The third system shows the vocal line starting with a half note G4, followed by a half note A4, and a half note B4. It then has a half note C5, a quarter note B4, and a quarter note A4. The system concludes with a half note G4 and a quarter rest. The piano accompaniment features a right-hand part with chords and eighth notes, and a left-hand part with a steady quarter-note bass line. Performance markings include *p* (piano) and a hairpin.

The fourth system continues the vocal and piano parts. The vocal line begins with a half note G4, followed by a half note A4, and a half note B4. It then has a half note C5, a quarter note B4, and a quarter note A4. The system concludes with a half note G4 and a quarter rest. The piano accompaniment continues with similar rhythmic patterns. Performance markings include *dolce.* and *dim.* (diminuendo) with a hairpin.

FORMATION AND CULTIVATION OF THE VOICE,
EXERCISE No. 42.

47

Moderato.
VOICE.

grazioso,
PIANO. *p* *f*

The musical score is written for voice and piano. It is in 3/4 time and B-flat major. The tempo is marked 'Moderato' and the style is 'grazioso'. The piano part is marked 'PIANO' and includes dynamic markings 'p' (piano) and 'f' (forte). The score is divided into four systems, each containing a vocal line and a piano accompaniment. The vocal line features a variety of note values, including eighth and sixteenth notes, and rests. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation. The voice part (treble clef) features a melodic line with various ornaments and slurs. The piano accompaniment (grand staff) consists of chords and arpeggiated figures. Performance markings include *riten.*, *tempo.*, *espress.*, and a piano dynamic *p*.

Second system of musical notation. The voice part continues with a melodic line. The piano accompaniment features a steady arpeggiated pattern. A performance marking *con abbandono.* is present.

Third system of musical notation. The voice part has a melodic line with a fermata. The piano accompaniment features a steady arpeggiated pattern. A piano dynamic *p* is marked.

Fourth system of musical notation. The voice part features a melodic line with a fermata. The piano accompaniment features a steady arpeggiated pattern. Performance markings include *lurgement.* and *col canto.*

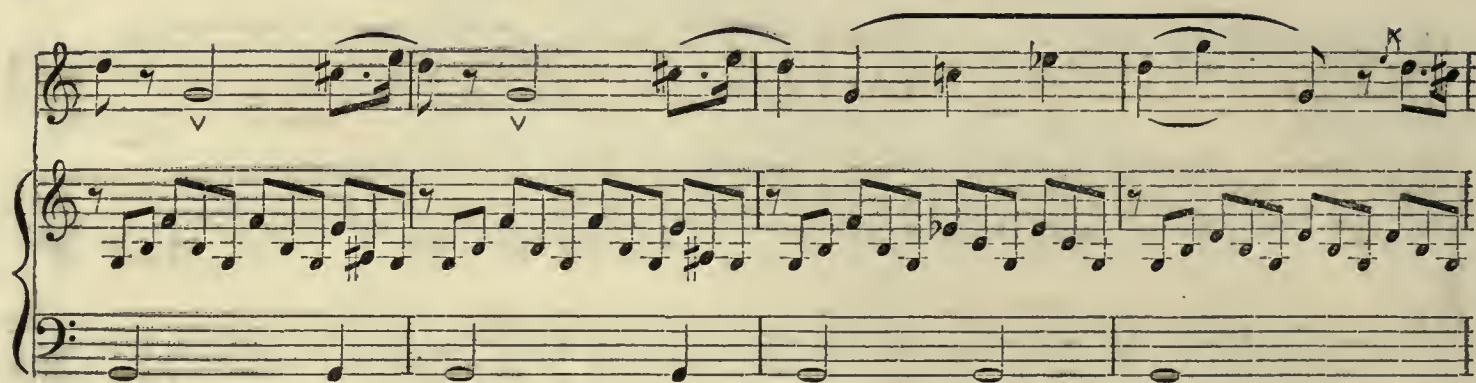
First system of musical notation. The vocal line (treble clef) begins with a rest, followed by a melodic phrase. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a bass line with whole and half notes. Dynamic markings include *Tempo.*, *dol.*, and *rf*.

Second system of musical notation. The vocal line continues the melodic phrase. The piano accompaniment maintains the eighth-note pattern. Dynamic markings include *p*, *sf*, and *dim.*. The system concludes with a double bar line.

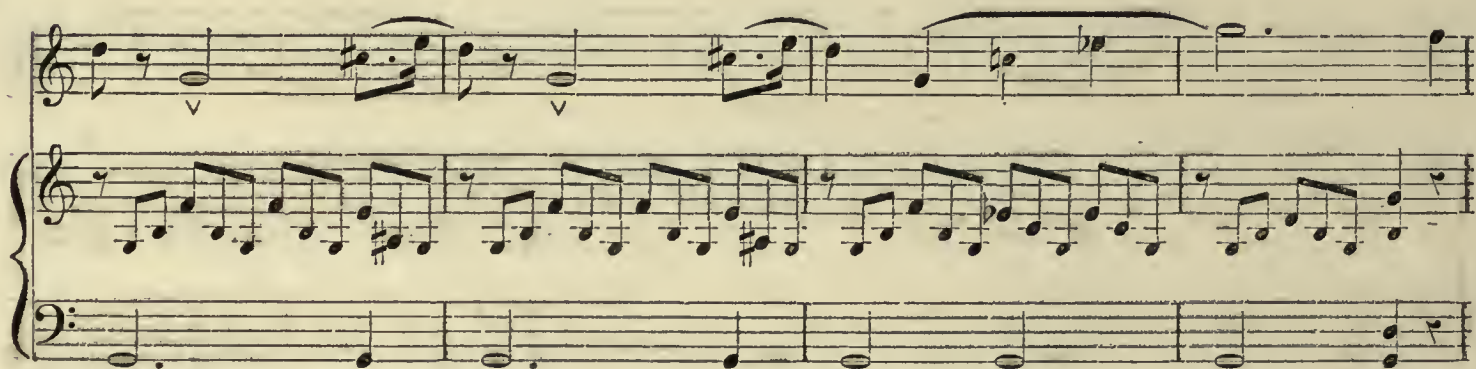
EXERCISE No. 43.

Third system of musical notation, marked *Allegro Risolto.* and *Energico.*. The vocal line features a more active melodic line. The piano accompaniment continues with a steady eighth-note accompaniment. The system ends with a double bar line.

Fourth system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features a more complex eighth-note pattern. A bracketed number [7] appears below the first measure of the piano part. The system concludes with a double bar line.



The first system of musical notation consists of three staves. The top staff is a single melodic line with a treble clef, featuring a series of eighth and sixteenth notes with various accidentals (sharps, flats, and naturals). The middle and bottom staves are a grand staff with treble and bass clefs, providing a harmonic accompaniment with chords and moving lines.



The second system of musical notation continues the piece with three staves. The melodic line in the top staff shows further development of the eighth-note pattern. The accompaniment in the grand staff below provides a steady harmonic foundation.



The third system of musical notation features three staves. The melodic line in the top staff includes some longer note values and rests. The accompaniment in the grand staff continues with a consistent rhythmic pattern.



The fourth system of musical notation is the final system on the page, consisting of three staves. The melodic line in the top staff concludes with a final note. The accompaniment in the grand staff ends with a final chord. The system includes performance markings: "deciso." (decisive) and "sf" (sforzando) in the piano part, and "Fine." at the end of both the melodic and piano lines.

First system of musical notation. The voice part (treble clef) features a melodic line with many accents (>) and slurs. The piano accompaniment (grand staff) provides harmonic support with chords and moving lines. The tempo/mood marking *fort e saccad'e.* is written below the voice staff.

fort e saccad'e.

Second system of musical notation. The voice part continues with a melodic line. The piano accompaniment includes a *p* (piano) dynamic marking. The tempo/mood marking *doux et lie'.* is written below the voice staff.

doux et lie'.

Third system of musical notation. The voice part features a melodic line with a *f* (forte) dynamic marking. The piano accompaniment includes a *f* (forte) dynamic marking.

f

Fourth system of musical notation. The voice part features a melodic line with a *D. C.* (Da Capo) marking. The piano accompaniment includes a *D. C.* (Da Capo) marking.

D. C.

EXERCISE No. 44.

This exercise is designed to familiarize the pupil with the triplet, to the even execution of which he will give careful attention.

Moderato.

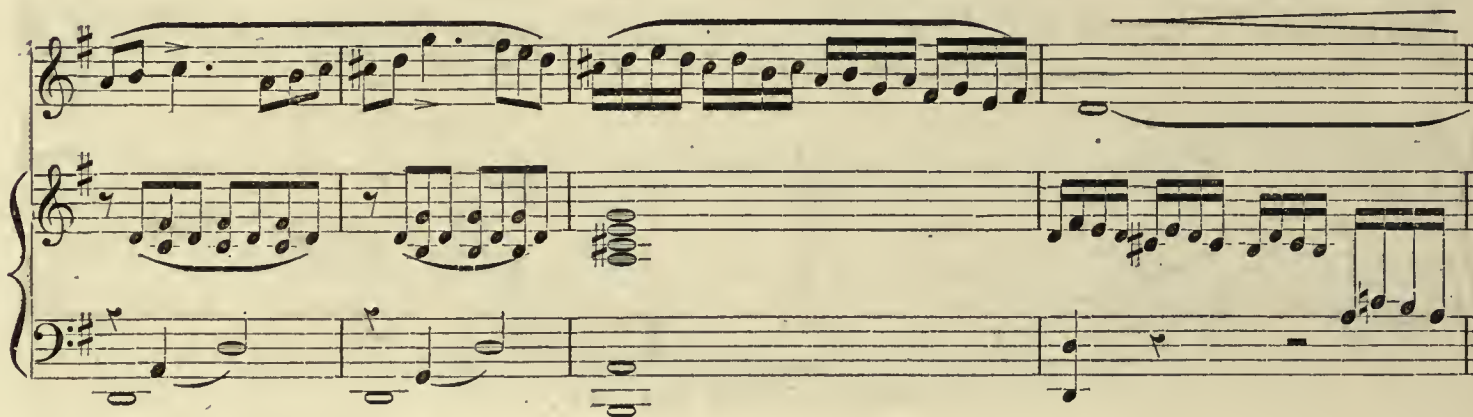
The musical score for Exercise No. 44 is written for voice and piano. It consists of four systems of music. The first system is marked *Moderato.* and features a vocal line with a triplet of eighth notes. The piano accompaniment consists of chords and single notes in both hands. The second system continues the melody. The third system ends with a *Fine.* marking. The fourth system includes a *Ritard.* (ritardando) and *tempo.* (tempo) marking, followed by a final triplet. The piano accompaniment consists of chords and single notes in both hands.

The musical score for Exercise No. 45 consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The first system includes markings for *Ritard.*, *tempo.*, and *col voce.*. The second system includes *Ritard.*, *tempo.*, *crescendo.*, and *D. C.*

EXERCISE No. 45.

The practice of this solfeggio with the accompaniment, will advance the pupil in the ability to read his part independently, as the instrumental, is widely different from the vocal part; and especially will the student derive benefit from the practice of the Syncopation herein contained.

The musical score for Exercise No. 46 consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked *Allegro Moderato. Sempre legato.* and the composer is *MARCO BORDOGNI.*



The first system of musical notation consists of a single staff for the voice and a grand staff for the piano. The voice staff is in treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more varied bass line in the left hand.

The second system continues the musical piece. The voice part has a quarter rest followed by eighth and sixteenth notes. The piano accompaniment maintains the eighth-note texture in the right hand, with the left hand providing harmonic support through a mix of eighth and quarter notes.

The third system shows the voice part with a quarter rest and then eighth notes. The piano accompaniment continues with its characteristic eighth-note accompaniment in the right hand and a bass line in the left hand.

The fourth system is the final one on the page. The voice part concludes with a half note. The piano accompaniment ends with a final chord. The system is marked with a double bar line and the initials "D. C." (Da Capo) at the end of the piano staff.

EXERCISE No. 46.

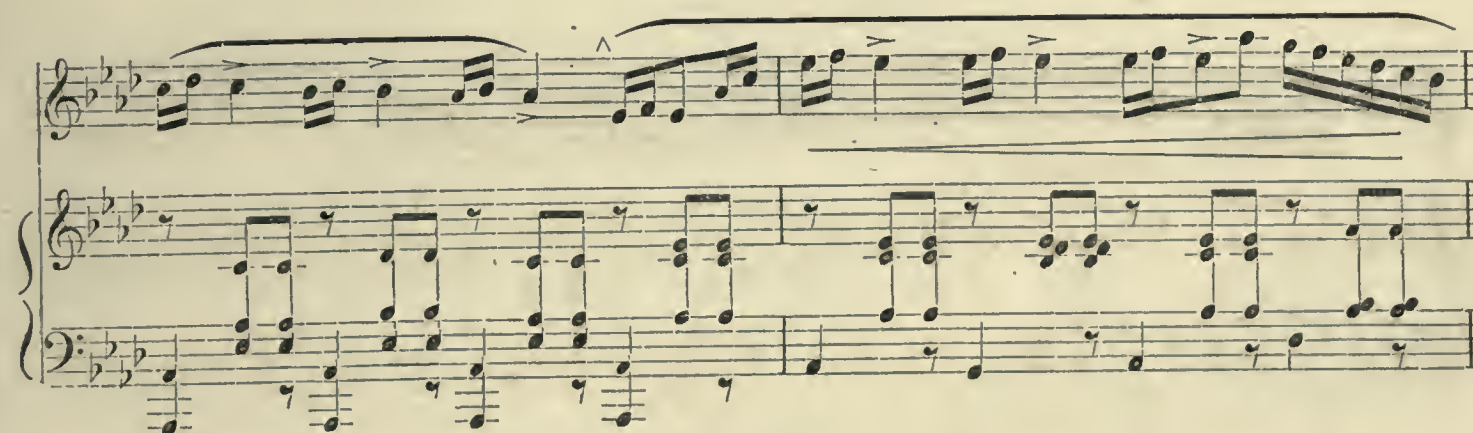
Andante con moto. Sempre Legato.

The musical score is written for a voice and piano. It consists of four systems of staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The tempo and style are indicated as "Andante con moto. Sempre Legato." The first system begins with a vocal line on a single staff, marked with a piano (*p*) dynamic. The piano accompaniment is on two staves (treble and bass clef). The second system continues the vocal line with a crescendo (*Cres.*) marking and a forte (*f*) dynamic. The piano accompaniment continues. The third system shows the vocal line with a piano (*p*) dynamic. The piano accompaniment continues. The fourth system concludes the exercise with a final vocal phrase and piano accompaniment. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



The first system of musical notation consists of three staves. The top staff is a single melodic line in a treble clef, featuring a series of eighth and sixteenth notes with various rests. The middle and bottom staves are grouped by a brace on the left, representing a piano accompaniment. The middle staff is in a treble clef and contains a continuous pattern of eighth notes. The bottom staff is in a bass clef and contains a continuous pattern of eighth notes. The word "Dolce." is written in the middle of the piano part.

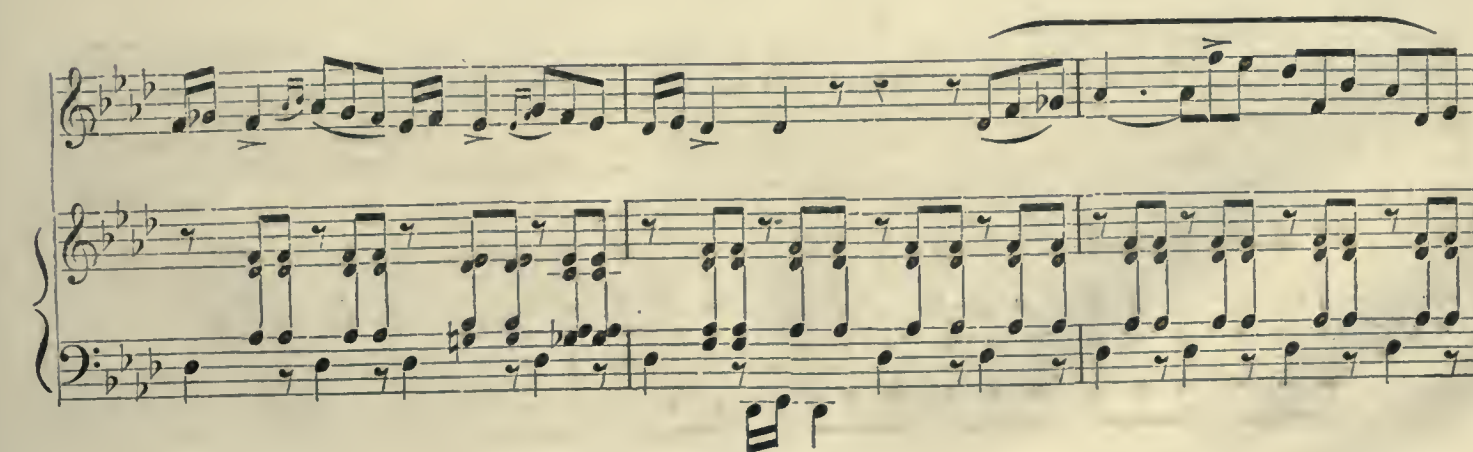
Dolce.



The second system of musical notation continues the piece with three staves. The top staff features a melodic line with some notes marked with accents (^). The piano accompaniment in the middle and bottom staves continues with similar rhythmic patterns of eighth notes.



The third system of musical notation continues the piece with three staves. The top staff features a melodic line with some notes marked with accents (^). The piano accompaniment in the middle and bottom staves continues with similar rhythmic patterns of eighth notes.



The fourth system of musical notation continues the piece with three staves. The top staff features a melodic line with some notes marked with accents (^). The piano accompaniment in the middle and bottom staves continues with similar rhythmic patterns of eighth notes. At the bottom center of the page, there is a small musical symbol consisting of a treble clef and a single note.

The first system of musical notation features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by a quarter note A4 with an accent (^), and then a series of eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the first measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand.

The second system continues the musical piece. The vocal line features a half note G4 with an accent (^), followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment maintains the same eighth-note patterns as in the first system.

The third system of musical notation shows the vocal line with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the first measure. The piano accompaniment continues with the same eighth-note patterns.

The fourth system of musical notation features the vocal line with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the first measure. The piano accompaniment continues with the same eighth-note patterns.

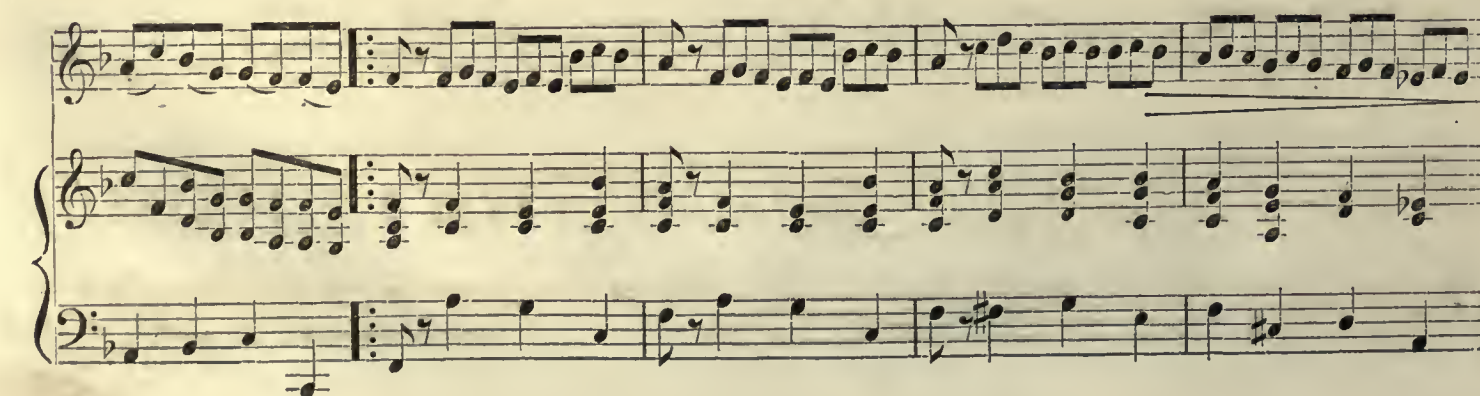
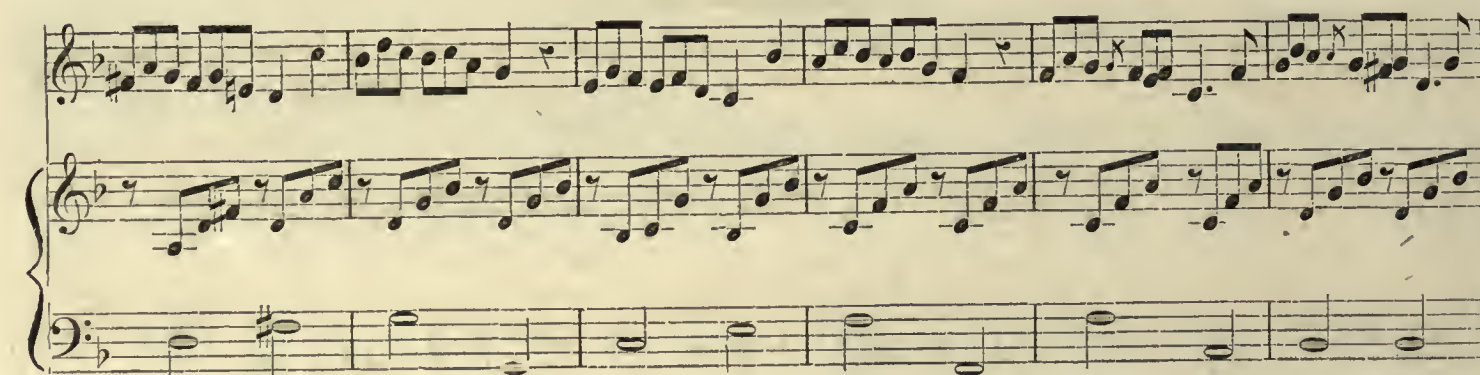
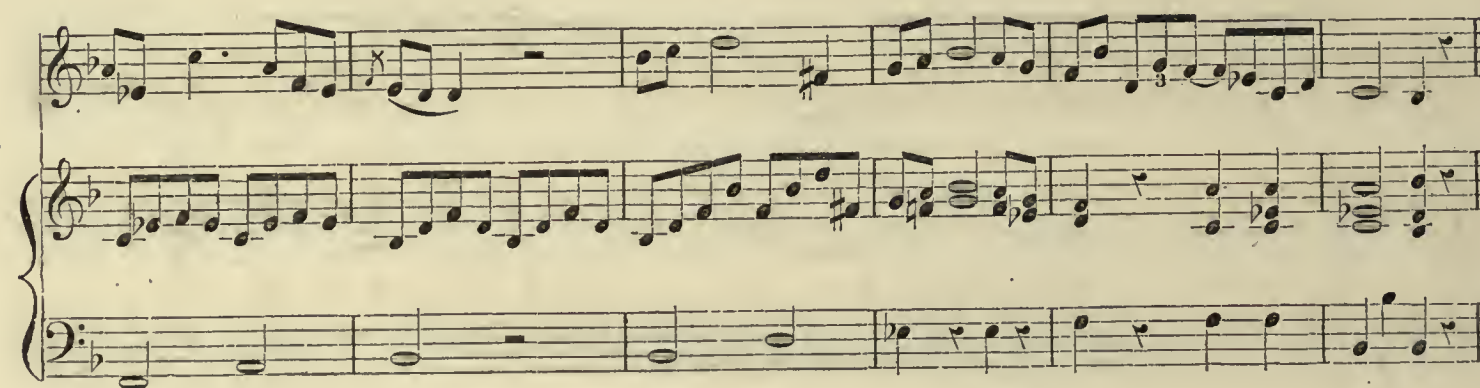
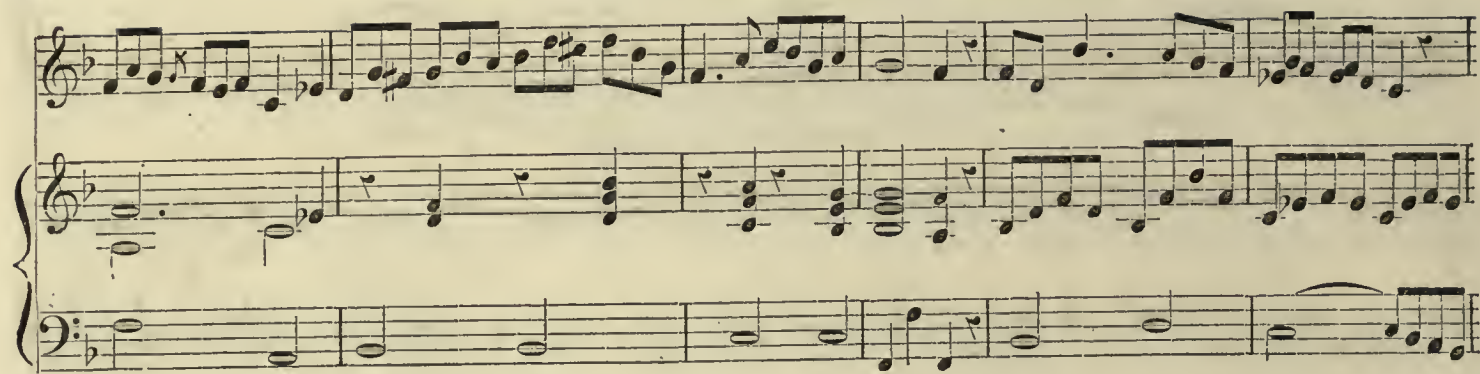
The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is B-flat major (two flats). The vocal line begins with a half note G4, followed by a series of eighth and sixteenth notes, including some grace notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more varied bass line in the left hand.

The second system continues the vocal and piano parts. The vocal line features a series of sixteenth-note runs and some grace notes. The piano accompaniment continues with similar rhythmic patterns, ending with a double bar line.

EXERCISE No. 47.

The first system of Exercise No. 47 is marked "Allegro Brillante." It features a vocal line and piano accompaniment in C major. The vocal line starts with a half note C4, followed by a series of eighth and sixteenth notes. The piano accompaniment has a steady eighth-note pattern in the right hand and a bass line in the left hand.

The second system of Exercise No. 47 continues the vocal and piano parts. The vocal line features a series of sixteenth-note runs and some grace notes. The piano accompaniment continues with similar rhythmic patterns, ending with a double bar line.



The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, featuring eighth and sixteenth notes with various accidentals. The bottom two staves are a grand staff (treble and bass clefs) providing harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 4/4. The system concludes with a double bar line and a repeat sign.

EXERCISE No. 48.

*Sempre legato e portando la voce.**Andante.*

The second system of the musical score continues the exercise. It features the same three-staff structure. The tempo is marked 'Andante' and the dynamics are marked with a piano 'p' on both the vocal and piano staves. The music maintains a legato character with flowing melodic lines and sustained chords.

The third system of the musical score continues the exercise. It features the same three-staff structure. The tempo is marked 'Andante' and the dynamics are marked with a piano 'p' on both the vocal and piano staves. The music maintains a legato character with flowing melodic lines and sustained chords.

Tasto solo.

The fourth system of the musical score concludes the exercise. It features the same three-staff structure. The tempo is marked 'Andante' and the dynamics are marked with a piano 'p' on both the vocal and piano staves. The music maintains a legato character with flowing melodic lines and sustained chords.

The first system of musical notation features a vocal line and a piano accompaniment. The vocal line, in treble clef, begins with a melodic phrase marked with an accent (>) and a dynamic of *f*. It includes a triplet of eighth notes and ends with a fermata. The piano accompaniment, in grand staff, provides harmonic support with chords and moving lines in both hands.

The second system continues the musical piece. The vocal line features a melodic phrase marked with an accent (>) and a dynamic of *f*, followed by a series of sixteenth-note runs. The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

The third system of musical notation shows the vocal line with a melodic phrase marked with an accent (>) and a dynamic of *f*, followed by a series of sixteenth-note runs. The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

The fourth system of musical notation features a vocal line and a piano accompaniment. The vocal line, in treble clef, begins with a melodic phrase marked with an accent (>) and a dynamic of *p*. It includes a trill (tr) and ends with a fermata. The piano accompaniment, in grand staff, provides harmonic support with chords and moving lines in both hands.



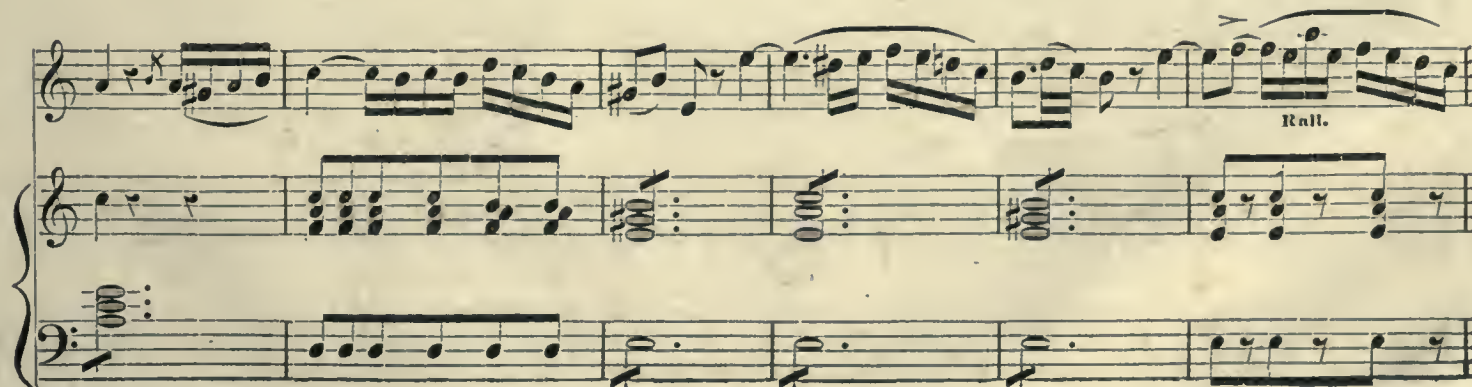
The first system of musical notation consists of three staves. The top staff is a single melodic line with various notes, rests, and slurs. The middle and bottom staves are grouped by a brace on the left and contain chords and arpeggiated figures.



The second system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the harmonic accompaniment with chords and moving lines.



The third system of musical notation consists of three staves. The top staff features more complex melodic passages with slurs and accents. The middle and bottom staves provide harmonic support. The word "Rall." is written above the middle staff towards the end of the system.



The fourth system of musical notation consists of three staves. The top staff continues the melodic development. The middle and bottom staves continue the harmonic accompaniment. The word "Rall." is written above the middle staff towards the end of the system.

A piacere.

dol.

EXERCISE No. 49.

REJOICE GREATLY.

This song is inserted for its intrinsic merit, as well as for its suitableness to the design of this work. The practice of "Rejoice Greatly" will be found no less valuable as a solfeggio, than it is fitted to form and cultivate a taste for classical music.

Allegro.

f

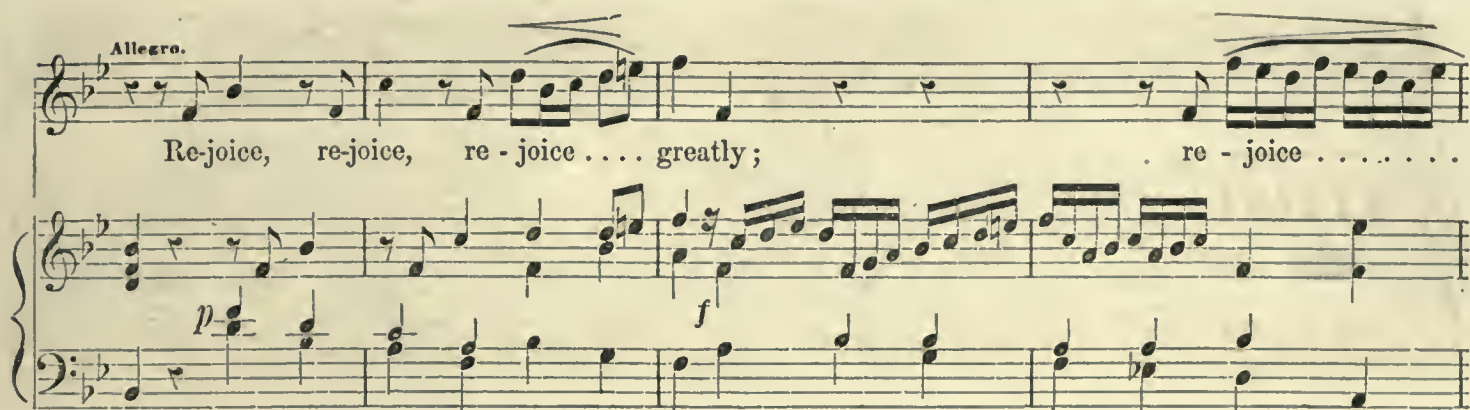
tr

p

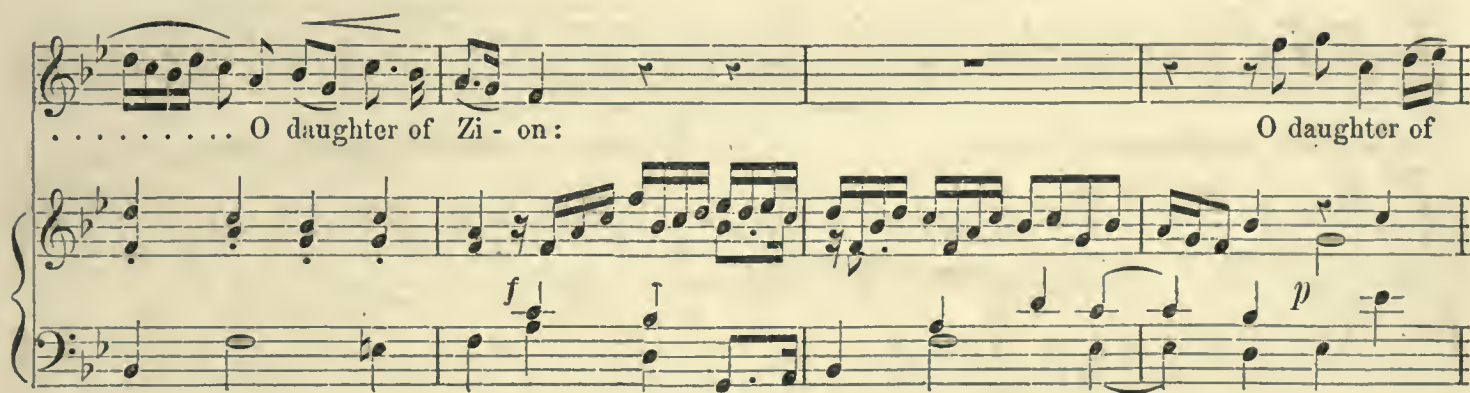
f

Allegro.

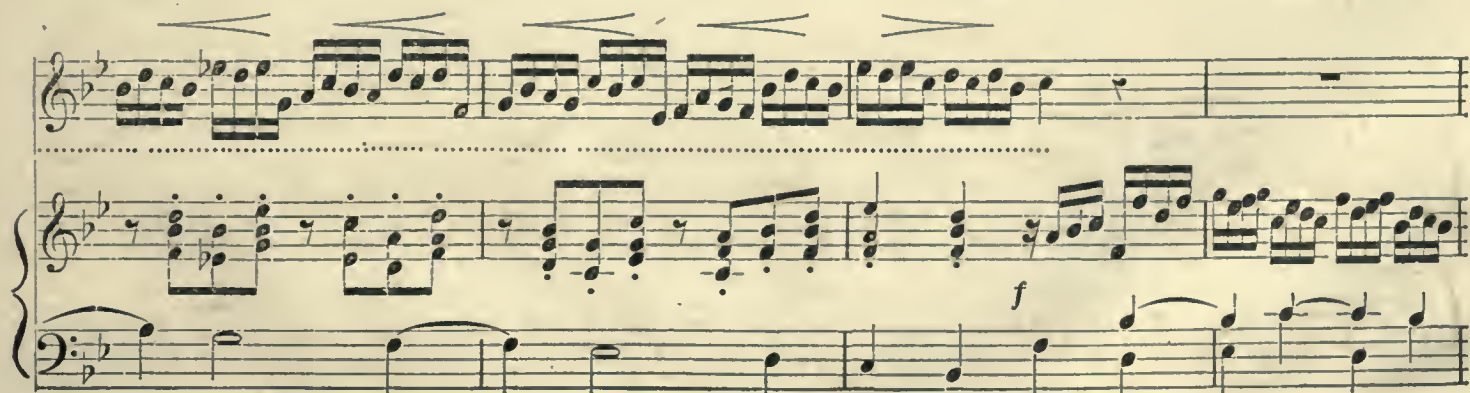
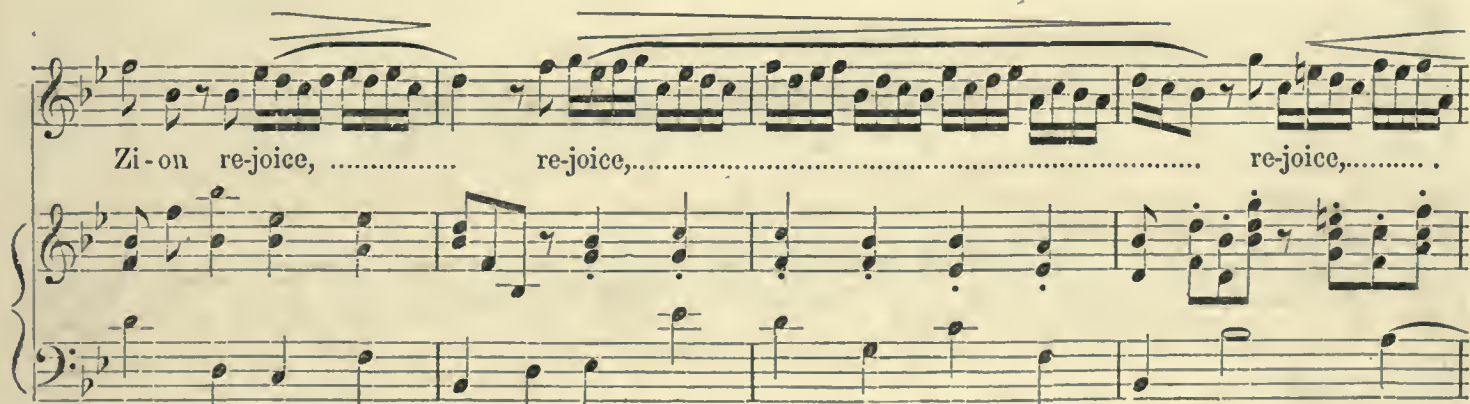
Re-joyce, re-joyce, re-joyce greatly; re-joyce



. O daughter of Zi-on: O daughter of



Zi-on re-joyce, re-joyce, re-joyce,



O daughter of Zi-on re-joice..... great-ly; Shout,..... O

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment (grand staff) features a strong, rhythmic pattern in the right hand, marked with a forte (*f*) dynamic. The key signature is one flat (B-flat major).

daughter of Jerusalem: Be-hold, thy King cometh un-to thee.

The second system of the musical score. The vocal line includes a trill (*tr*) on the first note. The piano accompaniment continues with a similar rhythmic pattern, marked with a piano (*p*) dynamic. The key signature remains one flat.

Be-hold, thy King cometh un-to thee, cometh un-to thee.

The third system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a more complex rhythmic pattern in the right hand, marked with a forte (*f*) dynamic. The key signature remains one flat.

The fourth system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a more complex rhythmic pattern in the right hand, marked with a forte (*f*) dynamic. The key signature remains one flat.

He is the

righ - - - - teous Saviour, And he shall speak peace unto the hea -

- then, He shall speak peace, He shall speak peace, peace, He shall speak

peace unto the hea - - - - then ; he is..... the righ - - - - teous

Sa - viour, And he shall speak, he shall speak peace, peace,.....

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It begins with a treble clef and a key signature of two flats. The lyrics are "Sa - viour, And he shall speak, he shall speak peace, peace,.....". The piano accompaniment consists of two staves, treble and bass, with a grand staff brace. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

..... he shall speak un - - - to the hea - then.

The second system of the musical score. The vocal line continues with the lyrics "..... he shall speak un - - - to the hea - then." The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* (forte) is present in the piano part.

Re-joice, re-joyce, re - joyce greatly ;

The third system of the musical score. The vocal line begins with the lyrics "Re-joice, re-joyce, re - joyce greatly ;". The piano accompaniment features a dynamic marking of *p* (piano) in the right hand and *f* (forte) in the left hand.

Re - joyce,.....

The fourth system of the musical score. The vocal line continues with the lyrics "Re - joyce,.....". The piano accompaniment features a dynamic marking of *p* (piano) in the right hand.

great-ly, O daugh - - ter of Zi-on; Shout, O daughter of Je-

- ru - sa-lem; Be-hold thy King cometh un - to thee; re - joice,.....

Re - joice,..... and shout,

shout, shout, shout, re-joyce..... greatly;

Re - jice..... great-ly, O daugh-ter of Zi - on : Shout,..... O daugh-ter of Je -

p

- ru-sa-lem : Behold, thy King cometh un - - to thee ; Behold, thy King cometh un - to

thee.

f

tr tr tr

p f

EXERCISE No. 50.

A V E M A R I A .

Larghetto.

First system of piano accompaniment. Treble and bass staves in 3/4 time, key of B-flat major. The treble staff begins with a whole rest followed by a melodic line. The bass staff has a piano (*mp*) dynamic marking and features a steady eighth-note accompaniment.

Second system of piano accompaniment. The treble staff continues the melodic line with eighth-note patterns. The bass staff continues the eighth-note accompaniment.

Third system of piano accompaniment. The treble staff features a melodic line with a trill-like figure. The bass staff continues the eighth-note accompaniment.

Fourth system of piano accompaniment. The top staff shows the vocal entry with the lyrics "A - - - - - ve, A - - - - - ve Ma - ri - - - - - a". The piano accompaniment continues in the treble and bass staves, with a piano (*mp*) dynamic marking in the treble.

Gra - - - - ti - - a ple - - na Do - - - - mi - nus te - - - - cum,

The first system of the musical score. It features a vocal line in G major with a treble clef and a key signature of one flat. The lyrics are 'Gra - - - - ti - - a ple - - na Do - - - - mi - nus te - - - - cum,'. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef, both in G major. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

do - - mi - - nus te - - - - - cum.

The second system of the musical score. The vocal line continues with the lyrics 'do - - mi - - nus te - - - - - cum.' The piano accompaniment continues with the same eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Be - ne - dic - - - ta - - tu in mu - li - - e - - - - ri bus

The third system of the musical score. The vocal line includes a trill (tr) over the word 'tu'. The lyrics are 'Be - ne - dic - - - ta - - tu in mu - li - - e - - - - ri bus'. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and a more melodic line in the right hand.

et be - ne - dic - - tus fruc - - - - tus ventris tu - i Je - - - - su

The fourth system of the musical score. The vocal line continues with the lyrics 'et be - ne - dic - - tus fruc - - - - tus ventris tu - i Je - - - - su'. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Je - - - su fructus ventris tu-i Je - - - - - su

tr

Sanc - - - ta Ma - - ri - - - a Ma - - - - - ter de - - - - i

mp

o - ra pro - no - bis - pec-ca - to ri - bus nunc et in ho - ra mor-tis

Cres. *f* *mp*

nos - - - trae Sanc - - - - - ta sanc - - - - ta Ma -

[11]

ri - - - - a Ma - - - - ter de - i o - ra pro -

no - - bis pecca - to - - - - ri - - - - bus nunc et in ho - ra mor - tis nos - - - -

træ. A - - - - men, A - - - - men, A - - - -

men.

EXERCISE No. 51.

This lesson is designed for practice on the TURN, and the TRILL.

Andante.

The musical score is written for voice and piano. It consists of four systems, each with a vocal line and a piano accompaniment. The tempo is marked 'Andante.' The key signature has one sharp (F#), and the time signature is common time (C). The vocal line features trills (tr) and turns. The piano accompaniment provides harmonic support with chords and moving lines. The score ends with a double bar line and repeat dots.

EXERCISE No. 52.

Inserted by permission of JOHN A. SCONCIA.

Adagio.

Le di - rò che va - go sei le di - - rò che tu l'a - - do - ri è che

t'a - - - - mi e che t'a - - - - mi e che t'a - mi io le di - -

rò. In quel sen co' det - ti mie - - - - i des - te - rò no - vel - - - - li ar -

do - - - - ri e gli an - ti - - - - chi am - mor - - - - ze - - - - rò e gli an -

f *p* *p* *Cres.* *Dim.* *Sf*

ti - - chi am - mor - - ze - - - rò le di - - - rò le di - - - rò le di -

- - - - rò che va - go sei le di - - rò che tu l'a - - - do - ri e che

t'a - - - - mi e che t'a - - - - mi e che t'a - - mi io le di - - aò e che

t'a - mi io le di - - rò e che t'a - - mi io le di - - rò.

EXERCISE No. 53.

Inserted by permission of JOHN A. SCONCIA.

Adagio.

Ti - mor mi scac - cia mi chia - ma a - mo - re ques - to m'ag -

ghiaccia quel m'ar-de il co - re e l'uno e l'al - tro pe-nar mi fa.

E l'alma pro - va den - tro al mio pet - - to dop - - pio tor - -

men-to con - tra - rio af - fet - to e un sol mo-men - to e un sol mo-men - to pa-ce non

f *p* *sf* *p* *Cres.* *f* *p* *p* *Cres.*

ha no no no no non ha e l'alma pro - va dop - pio tor - men - to e un sol mo-

Sf *p*

This system contains the first line of music. The voice part is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The lyrics are written below the voice staff. Dynamic markings *Sf* and *p* are placed below the piano accompaniment.

- - - men-to pa-ce non ha e l'al-ma pro - va con - tra-rio af - fet - to e un sol mo-

This system contains the second line of music. The voice part continues on the same staff. The piano accompaniment continues on the same two staves. The lyrics continue below the voice staff.

- - - men-to pa-ce non ha no no no no no pa - - -

This system contains the third line of music. The voice part continues on the same staff. The piano accompaniment continues on the same two staves. The lyrics continue below the voice staff.

- - - ce pa - - - ce non ha.

This system contains the fourth line of music. The voice part continues on the same staff. The piano accompaniment continues on the same two staves. The lyrics continue below the voice staff.

EXERCISE No. 54.

NON PIU ANDRAI.

Allegro.

Non piu andrai, far - fal-lo - - - ne a - mo - ro so, notte e -
 Mon en - fant plus de ten - - - dres fleu - ret - - - tes plus de

gior - no d'in-tor-no gi - ran - - - do, del-le bel-le tur-bando il ri - po - so, nar-ci -
 jeux de chan-son d'a-mou - ret - - - tes plus de vi-ves et jeu - nes sou - bret - tes que tu -

set - to, a-don-ci - no d'a - mor del-le bel-le tur-ban - do il ri - po - so, nar-ci -
 vien - nes tou-jours lu - ti - ner! plus de vi - ves et jeu - nes sou - bret - tes que tu -

set-to, a - don-ci - no d'a-mor non piu av -
 vien - nes tou-jours lu - ti - ner a - dieu

f *p* *ten.* *ten.* *mez. f* *mf p* *tr* *p*

rai ques-ti bei pen-na - chi - - ni, quel ca - pel - lo le - ge-ro e gal-
dout le cha-peau du beau pa - - - ge a - dieu donc son ga-lant é - qui-

f *p*

lan - te quella chio - ma, quell' a - ria bril - lan - te, quel ver-mig - lio don-nes - co co -
- pa - ge ! ce teint frais cet-te fleur du bel â - ge au so - leil vont bien-tôt se fan-

tr. *sf* *p* *sf*

lor, quel ver-mig - lio donnesco co - lor non piu a-vrai quei pen-na -
ner au so - leil vont bien-tôt se fan-ner plus de jeux plus d'a mou-

p

- chi - ni, quel ca - pel - lo, quella chioma, quell' a - - - ria bril-
- ret - tes de fleu-ret - tes de sor-net - tes et plus de sou-

lan - te non piu andrai far ful - lo - ne a - mo - ro - - so, notte e gior - no d'intor no gi -
 - - bret - tes mou en - fant plus de ten - dres fleu - ret - - tes plus de jeux de chansons d'a mou

ran - do del - le bel - le tur - bando il - ri - po - so, nar - ci - set - to, a don - ci - no d'a - mor, del - le
 ret - tes plus de vi - ves et jeu - nes sou - bret - tes que tu vien - nes tou - jours lu - ti - ner ! plus de -

ten. ten. *Sf p*

bel - le tur ban - do il - ri - po - so, nar - ci - set - to, a don - ci - - no d'a - mor
 vi - ves et jeu - nes sou - bret - tes que tu vien - nes tou - jours lu - ti - ner

ten. ten. *Sf p*

tra guerrieri poui far Bacco, gran mus - tacchi, stretto sac - co, schioppo in
 deux mous - ta - ches d'or - don nan - ce é pou - van - tes des a - mours ; haut sa

spal - la, sciabla al fian - co, col - lo den - to, mu - so fran-co, un gran
 ten - te, de la pres - tan - - ce tourne a drit - te qu'on s'a - van - ce bien den

cas - co, oun gran tur-ban-te molto o - nor, po-co con-tan - - - te, po - - - co con -
 pei - nes peut de fi - nan - ce, de l'hon-nour en ré - com-pen - - - se en - - - ré - com -

- tan - - te, po - co con - tan - te, ed in ve - - - ce del fan - dan - - - go, u - na
 - pen - - se en ré - - com - pen - se au lieu de la con - tre - dan - - - se le - va -

mar - - - - - cia per il fan - go, per mon-tagne, per val - lo - ni,
 - ar - - - - - me des tam - bours au doux bruit de ces au - - - dades

con le ne - vi ei sol - lio - ni - al con - cer - to di trom - bo - ni, di bom - bar - de, di can -
 si - ni - ront les mous - que - ta - des les pe - tards et les gre - na - des les ron - fla - des can - non

no - ni, che le palle in tutti i tuo - ni, a - l'o - rec - chia fan - fis - chiar non piu av -
 na des, ra vis - san - tes se - re - na - des pour l'or - cil - le - des pan - - deurs a - dieu -

f

rai quei penna chini non piu avrai quel ca - pel - lo, non piu av -
 donc fleur du bel a - ge a - dieu donc le piu ma - ge a - dieu

p *f* *p* *f*

rai quella chio - ma non piu avrai quell' a - ria bril - lante, non piu an -
 donc l'e qui pa - ge a - dieu donc a - dieu le beau pa - ge mon - en -

f *p* *p*

drai, far-fallone a-mo-ro-so, notte e gior-no d'in-tor-no gi-ran-do, del-le
fant plus de ten-dres fleu-ret-tes plus de jeux de chansons d'a-mou-ret-tes plus de

bel-le turbando il ri-po-so, nar-ci-setto, a-don-ci-no d'a mor, del-le bel-le turbando il ri
vi-ves et jeu-nes sou-bret-te que tu viennes tou-jours lu-ti-ner plus de vi-ves et jeu-nes sou-

ten. ten. *Sf p* ten. ten.

- po-so, nar-ci-set-to a-don-ci-no d'a-mor. Che-ru-bino, al-la vit
- bret-tes que tu vien-nes tou-jours lu-ti-ner Ché-ru-bin marche à la

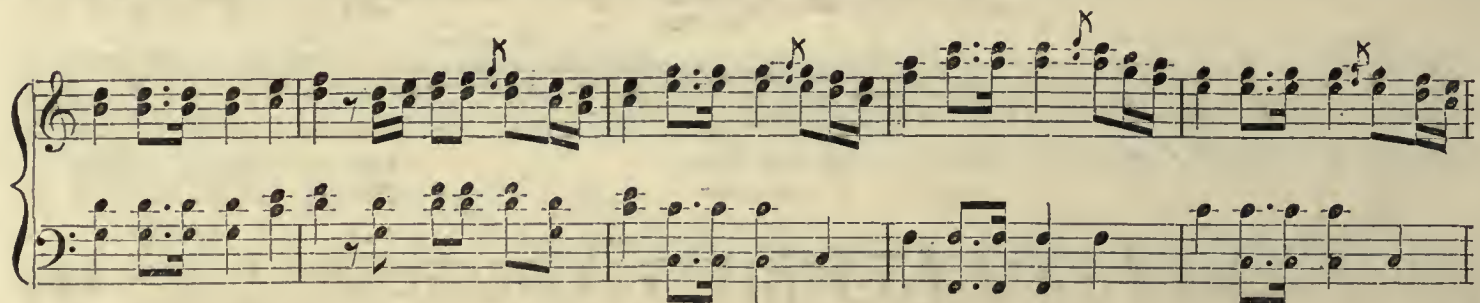
Sf

to-ria! al-la glo-ria mi-li-tar! Che-ru-bi-no, al-la vit-
gloi-re vole au feu sans t'é-ton-ner des lau-riers de la vic-

to - ria! al - la glo - - - ria mi - - - li - tar. al - la glo - - - ria mi - - - li -
- tor - re tu sau - ras te cou - - ron - ner tu sau - ras te cou - - ron -



- tar al - la glo - - - ria mi - - - li - tar!
- ner tu sau - ras te cou - - ron - ner.



EXERCISE No. 55.

WHY DO THE NATIONS.

Allegro.

Svn

Svn

Why do the

p

na - - - tions so fu - riously rage to - ge - ther, why do the peo - ple i -

ma - gine a vain thing? Why do the na - - - tions rage.....

so fu - rious-ly to -

- ge - - ther, Why do the peo-ple i - -

- - ma - - - gine a vain thing? i - -

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff, treble and bass clefs). The key signature has one sharp (F#). The tempo is marked with a 'p' (piano) in the first system and a 'f' (forte) in the third system. The lyrics are written below the vocal line. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line. The fourth system ends with a double bar line.

ma - gine a vain thing?

f

Sva

Why do the na - tions so fu - riously rage to - geth - er, and

why do the peo - ple, and why do the people i - -

- ma - - - gine a vain thing? why do the na - tions rage

so furiously to-

- ge-ther, so fu-riously to - geth - - er, And why do the

peo - ple i - - - ma - - - gine a vain thing? i - -

ma - - - gine a vain thing? And

why do the peo - ple i - - - - ma - gine a vain

thing?

The

Fine.

p

kings of the earth rise up, and the ru - lers take counsel to - geth - er, take

First system of the musical score. The vocal line (bass clef) has lyrics "coun - sel, take". The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The key signature has one sharp (F#). The music is in a common time signature.

Second system of the musical score. The vocal line (bass clef) has lyrics "coun - sel to - ge - ther, against the Lord, and a - gainst..... his a -". The piano accompaniment continues with the same right and left hands. The key signature remains one sharp.

Third system of the musical score. The vocal line (bass clef) has lyrics "- noint". The piano accompaniment continues with the same right and left hands. The key signature remains one sharp.

Fourth system of the musical score. The vocal line (bass clef) has lyrics "- ed, against the Lord, and his a - noint - ed." The piano accompaniment continues with the same right and left hands. The key signature remains one sharp. The system ends with a double bar line and the initials "D. C." (Da Capo).



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